



Looking Back -
**REVISITING THE
DÆMONS**

BEHIND THE SCENES -

**IMAGE OF
THE FENDAHL**

Full archive on this classic
Tom Baker adventure!

Plus:
SHAPING OUR DESTINY
The creatures who helped,
and hindered, humanity!



MATRIX DATA-BANK

JUMPING JEHO SOPHAT

Joe Lidsten of Driffield is in dispute with a friend over the scene in *The Five Doctors* where the Third Doctor meets the Master and exclaims "Jehosophat! Is it really you?" His friend thinks that this is the Master's name, whilst Joe believes it to be an exclamation of surprise. Well Joe, you win there. 'Jehosophat' is a mild expletive of the sort one can imagine the Third Doctor using.

SEASON EIGHT SCORES

Both Al Mancuso of Brooklyn, NY and David Williams of Willington, County Durham have questions about the opening credits for Season Eight and why they keep changing or have different music. This all seems to be part of an unsettled period for Barry Letts' production team since the music and credits can change slightly between each serial.

The 'new' Pertwee opening theme with repeated notes that lead into the action debuts with *Spearhead from Space*, along with the new title sequence, although on this occasion the

story title zooms up towards the viewer. On this occasion, the title sequence also runs longer than usual; after the red spiral, then the reversed blue/green spiral, the pattern continues using a pink and yellow circular pattern. In *Doctor Who and the Silurians*, the same music and titles appear, but the title is static and the pink/yellow target is not seen. On *The Ambassadors of Death*, the titles and music fade early for the teaser scene (just as the red spiral starts), and after this the title sequence starts again over which *The Ambassadors* appear with *Of Death* then crashing in over a re-edited version of theme tune elements. *Inferno* likewise fades early, in this case to stock footage of volcanoes over which the titles are bled in from an out-of-focus state.

Terror of the Autons opens Season Eight with the full opening credit film as seen in *Spearhead from Space*, but the opening music is the old version first used on *The Faceless Ones* Episode 2 (i.e. Troughton theme). This music does not climax, but fades out. *The Mind of Evil* is the same as *Terror of the Autons* but fades earlier again with the Troughton theme. With *The Claws of Axos*, the Troughton theme is used again, but here the red spiral pattern does not reverse and go blue/green. Instead, the opening title sequence of red flames starts again.

For the rest of the season, *Colony in Space* and *The Dæmons* then adopt the standard Pertwee opening titles with reversing spiral pattern and Pertwee theme tune, as with *Doctor Who and the Silurians*.

PARASOL PICTURE

David Williams also asks about a photograph of Jon Pertwee carrying an umbrella seen way back in *DWM 60* and which episode it hails from. The shot was taken during filming for *Spearhead from Space*, presumably during the climax of Episode 1 when the Doctor is clad in his hospital nightshirt. Possibly the umbrella was there because it started raining on location . . .

SCANNER CREDITS

Frank Hunt of Walton-on-Thames notices that in *The Mind Robber* Episode 1, during the scene where the Doctor pushes Jamie and Zoe back into the TARDIS, there seems to be some writing on the TARDIS scanner screen. Can we make it out? Indeed we can. The writing reads *Producer: Peter Bryant*. In other words, an error during recording left the scanner screen monitor being fed from a camera which was lined up on the penultimate caption slide due for the end of the instalment. Oooops!

STRANGE SKILLS

Stephen Philips of West Sussex has read the *Rôle Playing* Game book *Time Lord* and queries some of the skills mentioned for the Doctor's companions. Did these ever appear on television, he asks?

Generally the answer is 'yes'. Dodo Chaplet plays the piano when she hammers out the Ballad of the Last Chance Saloon in *The Gunfighters: A Holiday for the Doctor*. Liz Shaw may not exactly be a noted linguist, but she managed a few basic words of French in *The Ambassadors of Death* Episode 1 when speaking to an observatory in Nancy on the phone. Leela's ability for disguise was used in *The Invisible Enemy* Part Four when she made herself up to appear as if she was an infected nurse so she could rescue the Doctor. Tegan Jovanka's sketching abilities were shown to the fore in *Four to Doomsday* Part One when she created two drawings of a man and woman in 1981 style clothes. Jo Grant showed an ability to free herself from her bonds in *Terror of the Autons* Episode Four and *Colony in Space* Episode Three amongst others, and may have been on a UNIT escapology course. Sarah Jane Smith has her own escapes - including helping the Doctor to get free in *Revenge of the Cybermen* Part Four - but I wouldn't say this was an exceptional skill displayed on screen. Nor do I recall a firm instance of Romana using her studies of cryptanalysis in her serials.

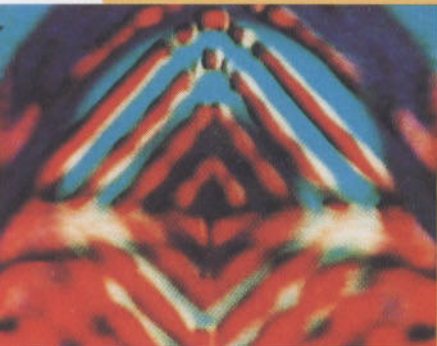
TWO NAMES IN SEARCH OF A CHARACTER

N Marsh of Lewisham asks about two characters from the Hartnell days of *Doctor Who*, wanting to know who they were. The first, Thatcher in *The Crusade*, was a soldier at King Richard's court in Jaffa who was selling stolen clothes to Ben Daheer in *The Lion*, and who was exposed for the theft in *The Knight of Jaffa*. The second from *The Massacre* was Toligny, an old councillor at King Charles IX's court in *Priest of Death and Bell of Doom*. A moderate man, he sided with de Coligny's views in the events that led up to the massacre.



Also, which other rôles have been played in *Doctor Who* by Graham Cole, who is PC Stamp in *The Bill*? As a walk-on, Graham Cole has played an extra in *The Leisure Hive*, a Marshman in *Full Circle*, the Melkur in *The Keeper of Traken*, a Cyberman in *Earthshock*, the Melkur in *Time-Flight*, a Cyberman in *The Five Doctors*, a crewmember and duplication body in *Resurrection of the Daleks* and a Jocondan Guard in *The Twin Dilemma*.

Matrix Data Bank compiled by Andrew Pixley, co-editor of *Time Screen: The Magazine of British Telefantasy*. If you have any questions about *Doctor Who*, send them to *Matrix Data Bank*, *Doctor Who Magazine*, *Marvel Comics Ltd.*, *Arundel House*, 13/15 Arundel Street, London WC2R 3DX. Please note that we receive a huge number of queries, some asking the same question. We try to respond to all enquiries but personal replies are IMPOSSIBLE. No exceptions!



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The latest mix of topical news and events.

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Neil Penswick introduces his new novel, illustrated by Phil Bevan.

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Enlightenment, Barry Letts and Terrance Dicks and The Pit are Gary Russell's victims this issue.

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Your views on Ben Aaronovitch's Transit novel have spread to three pages this issue!

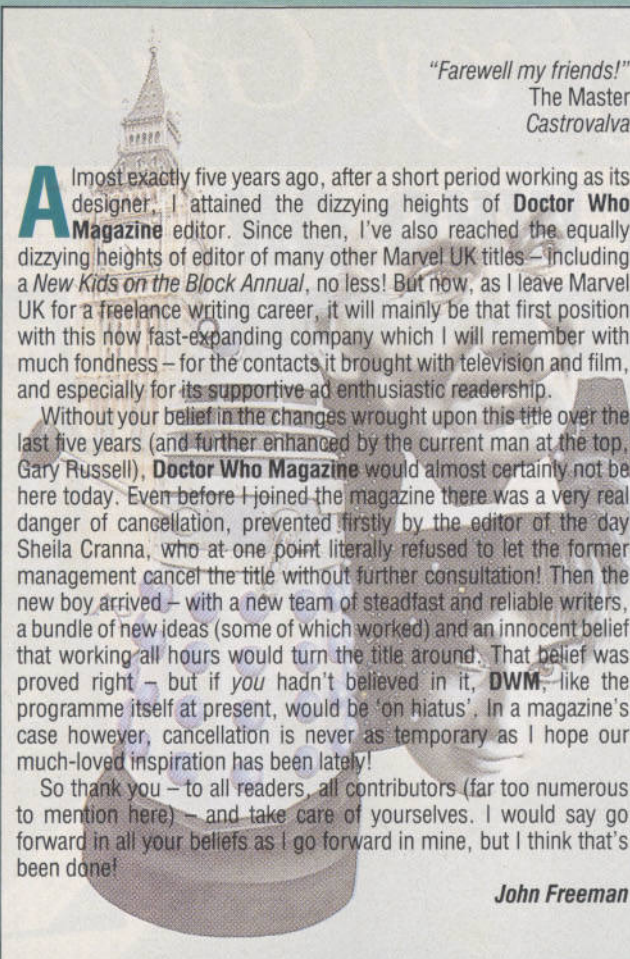
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The Sixth Doctor and Peri visit an old foe – and are killed by some even older foes! Story by Cornell with art by Lee Sullivan.

WHAT THE PAPERS SAID 39
Marcus Hearn investigates the press



"Farewell my friends!"
The Master
Castrovalva

Almost exactly five years ago, after a short period working as its designer, I attained the dizzying heights of **Doctor Who Magazine** editor. Since then, I've also reached the equally dizzying heights of editor of many other Marvel UK titles – including a *New Kids on the Block Annual*, no less! But now, as I leave Marvel UK for a freelance writing career, it will mainly be that first position with this now fast-expanding company which I will remember with much fondness – for the contacts it brought with television and film, and especially for its supportive and enthusiastic readership.

Without your belief in the changes wrought upon this title over the last five years (and further enhanced by the current man at the top, Gary Russell), **Doctor Who Magazine** would almost certainly not be here today. Even before I joined the magazine there was a very real danger of cancellation, prevented firstly by the editor of the day Sheila Cranna, who at one point literally refused to let the former management cancel the title without further consultation! Then the new boy arrived – with a new team of steadfast and reliable writers, a bundle of new ideas (some of which worked) and an innocent belief that working all hours would turn the title around. That belief was proved right – but if you hadn't believed in it, **DWM**, like the programme itself at present, would be 'on hiatus'. In a magazine's case however, cancellation is never as temporary as I hope our much-loved inspiration has been lately!

So thank you – to all readers, all contributors (far too numerous to mention here) – and take care of yourselves. I would say go forward in all your beliefs as I go forward in mine, but I think that's been done!

John Freeman

coverage surrounding the Twentieth Anniversary of Doctor Who.

FAITH & DESTINY 42
Philip MacDonald takes a look at the extra-terrestrial forces that have

shaped mankind's religion and heritage.

RETURN TO DEVIL'S END 46
Austen Atkinson-Broadbent joins in with the nostalgic reunion of the UNIT

cast that took place in Aldbourne recently, also known as Devil's End!



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Doctor Who? by Tim Quinn and Dicky Howett



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Gallifrey Guardian

DOCTOR WHO ON RADIO CONFIRMED - SAWARD OR LETTS TO WRITE?



Jon Pertwee, the only Doctor celebrating the show's Thirtieth Anniversary show far! Photo © BBC Video

First there was *The Pescatons*, then *Slipback*. Now, five brand new Doctor Who adventures on audio to celebrate thirty years of the world's longest running science fiction television programme!

Jon Pertwee has confirmed that he is to assume the rôle of the Third Doctor once again. BBC Radio Light Entertainment and the BBC Audio Collection division of BBC Enterprises are joint-financing five thirty-minute brand new episodes of *Doctor Who*.

As rumoured in the last issue of DWM, Pertwee will once more don his cape and frilly shirt to record the plays during May.

Speaking to Ross King on BBC Television in January, Pertwee suggested that he would be making twenty episodes, but sadly there are currently only a quarter of that amount planned.

No further casting has been announced yet and although writers such as Eric Saward, Barry Letts, Terrance Dicks and Philip Martin have been heavily

tipped to be involved, as DWM went to press the series' producer Phil Clarke, of BBC Radio's Light Entertainment department, was unable to confirm any writer as contracts had not been agreed.

Eric Saward however must be the top contender for the writing credit. The former *Who* script editor recently worked with the BBC Audio Collection and scripted the links for the forthcoming *Missing Stories* releases of *The Power of the Daleks* and *Fury from the Deep*. When *Doctor Who* was last off the TV screens for any length of time, in 1986, he also scripted *Slipback*, the show's first proper foray into radio drama.

It is not clear whether the five episodes will actually be transmitted by BBC Radio later in the year, but the BBC Audio Collection have tentative plans

to release them in June or July.

Next issue we will have firmer news about the stories, the cast and of course, the writer.

ANNIVERSARY SPECIAL?

There is still no further news on BBC Video's proposed ninety-minute drama production, as suggested in DWM 195. BBC Video producer David Jackson was still remaining hopeful as we went to press, but if the production is to be produced in time for a November 1993 release date, then time must be seen to be running out. Fingers crossed...

MISSING STORIES

The next release from the BBC Audio Collection is to be issued in April. Victor Pemberton's six-part chiller from Season Five, *Fury from the Deep*, is narrated by Tom Baker. Starring Patrick Troughton, Frazer Hines and Deborah Watling, it pits the Doctor and his companions against lethal mutant seaweed. At the story's climax Victoria Waterfield (Watling) departs the TARDIS crew.

The story is former story-editor Pemberton's only script for the *Doctor Who* TV canon, although he did pen the audio-only 1976 record, *The Pescatons*, now available as a Silva Screen Records CD.

The narrative script has been written by Eric Saward and it is the first of two releases for 1993 featuring Tom Baker's vocal talents. Baker's other contribution - on David Whitaker's *The Power of the Daleks* - will be released later in the year.

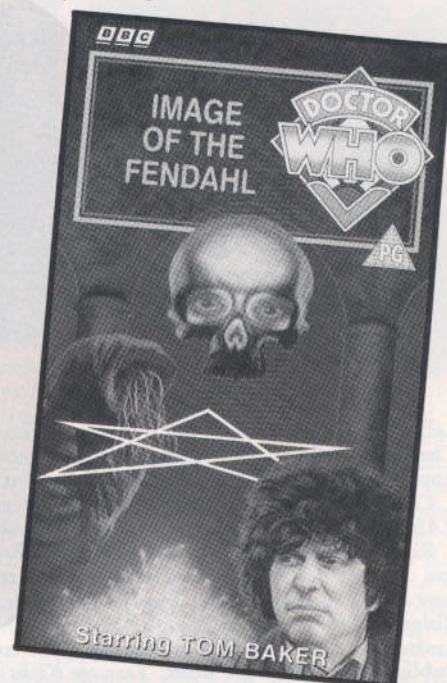
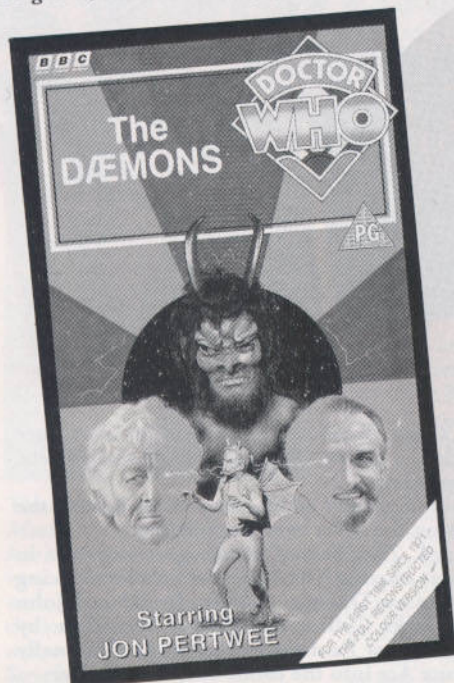


Colin Baker was the last Doctor to appear in an audio-only *Doctor Who* adventure - *Slipback* made in 1986. Photo © John Ainsworth

NEW FROM BBC VIDEO

On sale now, in shops everywhere, is *The Twin Dilemma*, the first adventure of the Sixth Doctor. Originally available last year for a limited time from Woolworth's only, the story is the first Colin Baker tale released so far. Next month sees the much-delayed *The Demons*, from 1971, and the 1977 Fourth Doctor adventure, *Image of the Fendahl* (see this issue's *Archive* feature on page 23).

We have five copies of *The Twin Dilemma* to give away. All you have to do is tell us which Peter Davison story did Colin Baker appear in as a Gallifreyan Guard Commander. Send your answer on the back of a postcard or sealed envelope to: Double Trouble, *Doctor Who* Magazine, Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. Entries must reach us by 29th April 1993.



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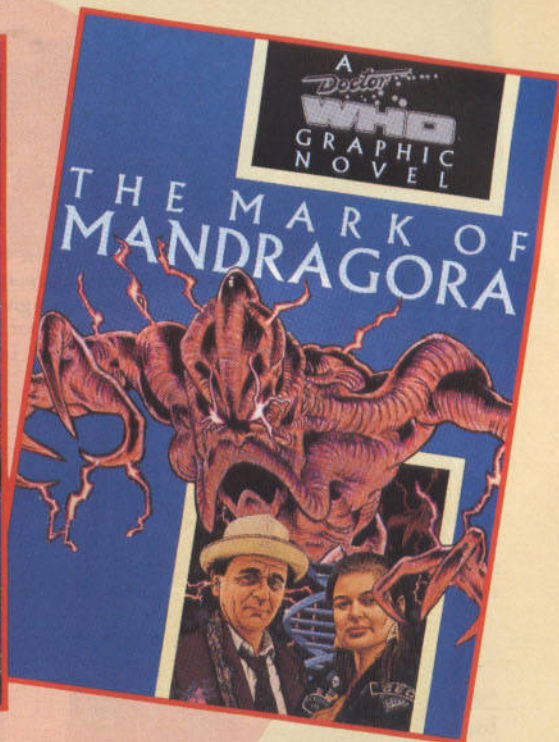
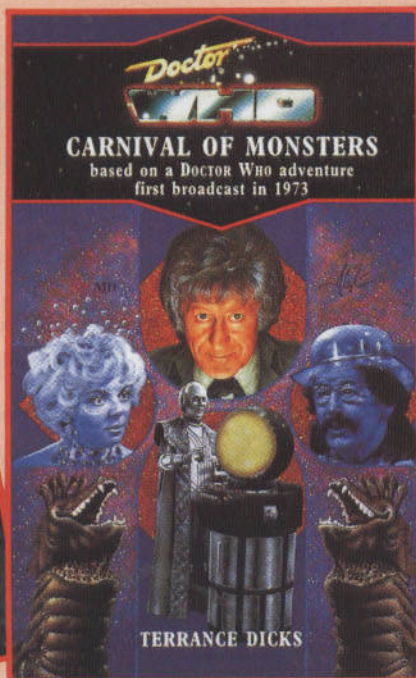
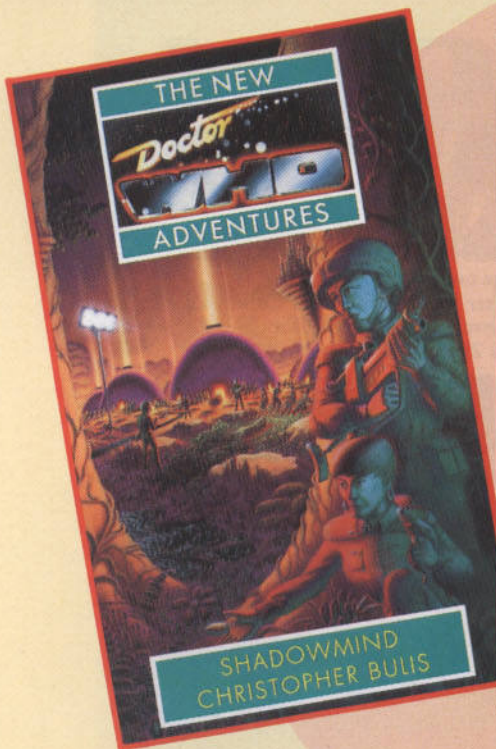
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Left: The cover for this July's *Doctor Who - The New Adventures* release from Virgin Books. *Shadowmind* by newcomer Christopher Bulis, who also painted the cover. The story is set on the planet Arden, a planet of hills, streams and forests. Apparently a peaceful and friendly place. But something on Arden steals minds and memories...

Centre: The cover to the re-issue of Terrance Dicks' adaptation of Robert Holmes' *Carnival of Monsters*. Attendees to the *TARDIS in Durham* convention last November saw artist Alister Pearson begin work on the cover over that weekend.

Right: Alister Pearson's over to Virgin's first *Doctor Who* graphic novel, out in April. *The Mark of Mandragora* reprints, in full colour, the DWM comic strip of that name by Dan Abnett and Lee Sullivan (guest starring The Brigadier and introducing new UNIT regular Muriel Frost). The other stories included are *Train-Flight* by Andrew Donkin, Graham Brand and John Ridgway (guest starring Sarah Jane Smith), *Doctor Conqueror* by Ian Rimmer and Mike Collins and *Fellow Travellers* by Andrew Cartmel and Arthur Ranson. The compilation also features *New Adventures* author Paul Cornell's first professionally published *Doctor Who* work, *Teenage Kicks* - a short text story that helped to introduce Ace into the comic strip continuity.



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BEYOND THE TARDIS Compiled by Dominic May

Obituary: Richard Mathews, who finally gave form to the character of Rassilon in *The Five Doctors* has sadly died.

Doctors: Jon Pertwee recently starred as Jacob Marley's Ghost at Birmingham's Alexandra



Theatre in *Scrooge - The Musical* by Leslie Bricusse and Anthony Newley, which did very successful business between November and the conclusion of its run on 23rd January. Also appearing was Stratford Johns as the Ghost of Christmas Present, who played Monarch in *Four To Doomsday*. A national tour is planned from September, but whether Pertwee will take part is not yet known.

Arthur Miller's new play, *The Last Yankee*, opened at the Young Vic on 21st January starring Peter Davison. It runs until 27th March. Davison has been heavily featured on satellite channel UK Gold with both series of *A Very Peculiar Practice* being transmitted and latterly *Campion*. If the channel keeps going with *The Brothers*, it will be about nine months before we can see Colin Baker as Paul Merroney, as his character first appeared towards the end of the fourth series (UK Gold is currently airing the second).

Two sessions of improvised story-telling were introduced by Sylvester McCoy on January 11th and 15th's *Jackanory* on BBC-1. Lynda Bellingham from *The Trial of a Time Lord* and Angela Bruce from *Battlefield* were on hand to assist.

Companions: Maureen O'Brien played Genia in Tom Stoppard's version of Arthur Schnitzler's *Undiscovered Country*, one of Radio 3's Sunday

Plays.

Film Ian Chesterton Roy Castle was awarded an O.B.E. in the New Year's honours list for his charity works. Over Christmas he hosted the Sunday morning BBC-1 programme *This is the Day* from his home in Gerrards Cross. He found the experience particularly joyous as it was a Christmas that at one stage he did not expect to see. Roy was also voted 1992's winner of the Institute of Entertainment and Arts Management Waterford Crystal award for outstanding service to showbusiness.

Caroline John has been in two plays at the Orange Tree Theatre, Richmond, firstly in *The Dutch Courtesan* by John Marston and latterly in John Whiting's *A Penny For A Song*.

London's Lillian Bayliss Theatre is hosting a run of Müller's *The Four Quartets* featuring Louise Jameson.

The latest in an ever increasing list of *Who* personnel to work on *EastEnders* is Sophie Aldred who recently recorded one episode playing an unpleasant character called Suzie (broadcast on 4th February). She hopes this may lead to further forays playing against type. Arnold Yarrow (the Exillon Bellal from *Death to the Daleks*) also wrote an episode recently. Sophie can currently be seen in the second series of *Melvin and Maureen's Music-A-Grams* and is optimistic of obtaining a rôle in *Casualty*.

Producers: Verity Lambert's production for Channel 4 of Lynda La Plante's *Comics* (DWM 193) got underway in November for a ten-week shoot in London and Scotland. Lambert and La Plante are also set to join forces on a mini-series about French Art Deco painter Tamara de Lempicka to be supported by the European Script Fund and it is rumoured that they may also collaborate on a third series of *Widows*. Verity is also expected to work with Alan Bleasdale again, after their success with *G.B.H.*, to produce a further drama series for Channel 4 in 1994. A feature about *Eldorado* on a recent edition of Channel 4's *Right To Reply* had Verity calling on the BBC to keep faith with the show, but not ruling out the possibility of it moving to ITV or a satellite broadcaster, should the Beeb decide not to renew it after its first year.

A public reading of Gerald Moon's new play *Deadly Manoeuvres* took place in London last November and Peter Bryant was in the cast.

Writers: Sil creator Philip Martin's latest Radio 4 production was *Gun Before Butter*, which he adapted himself from Nicolas Freeling's story. *Ghost Light*'s Ian Hogg played Inspector Van der Valk. Martin is currently working on a script for the next instalment of Bill Baggs' series of *Stranger* videos starring Colin Baker and Nicola Bryant.

Paradise Towers and *Greatest Show* scriptor, Stephen Wyatt was the co-writer with Nick Rowley of *Lullaby for Mrs Bentley*, a musical drama documentary about the hanging of Derek Bentley, which was produced in November at the Theatre Museum, Covent Garden.

Directors: A two-part mini-series *The Secret Pilgrim* is being produced for screening by the BBC this year. John Le Carré is story consultant on this moody spy drama which Waris Hussein (*An Unearthly Child* *Marco Polo*) is set to direct.

Derek Martinus, who habitually introduced recurring monsters in his stories (the Cybermen, the Ice Warriors and the Autons), recently directed the first full production in Britain of Ibsen's comedy *The League of Youth* at the Guildhall School of Music and Drama.

The sixth series of London Weekend Television's *London's Burning* is being filmed until the end of April. As usual Gerry Mill (*The Faceless Ones*) is one of the assigned directors.

Warriors' Gate's Paul Joyce now runs Lucida Productions with Chris Rodley and the company has won two Channel 4 commissions: *Pilgrim*, a documentary about Kris Kristofferson and *Cinefile*, an occasional cinema series.

The recent series of BBC1's *Byker Grove* sparked some controversy between producer and director Matthew Resurrection/Attack Robinson and writer Wally K. Daly (*The Ultimate Evil*) over some scenes referring to child abuse. Daly was contracted to write six episodes but refused to deal with this particular subject, leaving Robinson to fill in the

gaps. Later Daly commented favourably on Robinson's treatment of the theme in a letter to the show's executive producer but three days later stated in another letter to a local paper that "it could be a mistake to put this scene out at that time of night on that show centring on that character." In the end everyone was confused. However this has not prevented the programme becoming the jewel in the Children's BBC's Autumn crown and a fifth series is already in preparation.

The recent series of *The New Statesman* was directed solely by Graeme Caves/ *Revelation* Harper. It is now available on sell through video.

Miscellaneous: As well as Colin Baker (DWM 193) and Sylvester McCoy (DWM 192), the following *Who* personnel took part in pantomimes over the Christmas period: Peter Purves (directed *Babes In the Wood* - Darlington), Frazer Hines as the Good Robber (*Babes In the Wood* - Southport), Nicola Bryant as Dandini (*Cinderella* - Guildford with John Challis [Scorby from *The Seeds of Doom*]), Bonnie Langford (*Cinderella* - Northampton), and Kate Rani O'Mara (*Snow White and the Seven Dwarfs* - Dartford). Health and fitness fanatic Kate supported the Dartford Orchard in being the first venue in Britain to ban smoking from all areas of the building with the first night of *Snow White*.

Jacqueline Pearce (Chessene from *The Two Doctors*/Servalan from *Blakes' 7*) appeared in William Nicholson's *Shadowlands* at the Belgrade Theatre, Coventry during the latter end of last year.

The BBC won the bulk of the 1992 Royal Television Society Awards including Best Costume Design from Judy Pepperdine (*Warriors of the Deep*) for the play *Absolute Hell*, Best Make-up Design from Dorka Nieradzick (various) for *Ashendon* and Best Visual Effects from Peter Wragg (*The Visitation*/ *Resurrection*/ *The Trial of a Time Lord*: *Mindwarp*) for *Red Dwarf V*.



REVIEWING THE RETURN

With all the interest surrounding *The Demons* at the moment, it seems a highly appropriate time for Reeltime Pictures to be able to release their long-awaited *Return to Devil's End* tape.

Working rather like an extended *Myth Makers* release, *Return to Devil's End* takes some of the prominent UNIT cast back to the village of Aldbourne. There, they reminisce with each other and assorted villagers about their time filming the story back in 1971.

Although Jon Pertwee, Richard Franklin, John Levene and Nicholas Courtney have all featured in their own *Myth Maker* tapes in the past, getting the group together has proved a feat in itself and the wait has been well worth it.

Sparking off each other, the "old gang", along with *The Demons* director Christopher Barry and an astonishing array of photos taken by one of the villagers at the time, manage to successfully recreate the atmos-



John Levene and Richard Franklin - just two of the Seventies UNIT company, reunited in Aldbourne for the making of *Return to Devil's End*. Photo © ARAB

phere of Seventies *Who*.

Indeed, really Christopher Barry steals the show - perhaps indicating that he too deserves his own *Myth Makers* release.

His dry wit and self-deprecating humour reveal a thoroughly likable and honest man, all too-frequently ignored when examining important

contributions to *Doctor Who* history.

Despite assuring presenter Nick Briggs that none of them remember much, the tape moves quickly as they all recall incidents, both amusing and alarming, with amazing clarity.

John Levene also takes time out to talk to some of the local villagers who all remember the BBC crew with a great deal of affection. With Christopher Barry, he also examines some of the beautiful and breath-taking local views from the top of the local church.

Instead of saturating a market that by all rights should be growing weary of *The Demons* (TV repeats, script book plus the forthcoming video release), *Return to Devil's End* is a wholly interesting and likeable addition to the library of ephemera about this story.

Once again, it is a piece of *Doctor Who* merchandising that simply underlines once again just why those who watched it and those who made it recall *The Demons* with such affection.

Gary Russell

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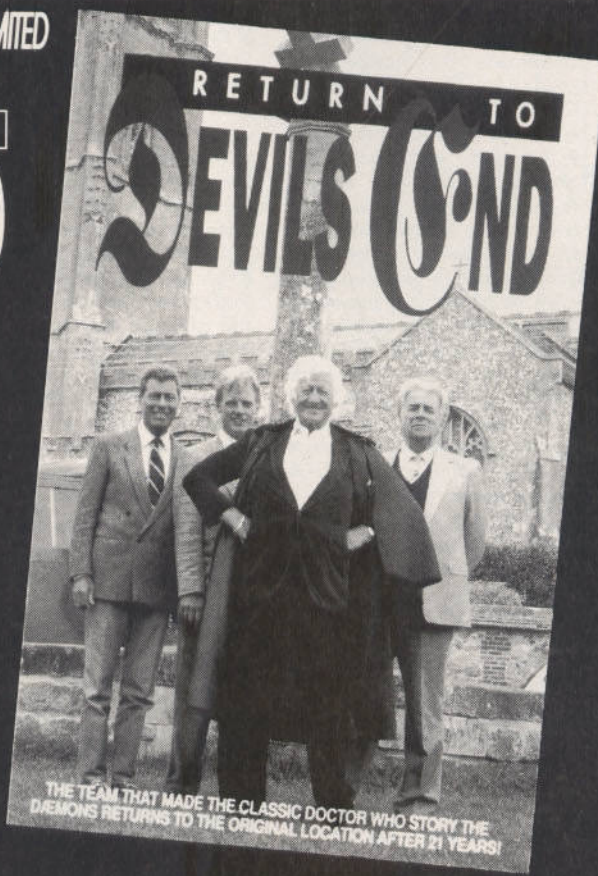
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A full-colour location report: see page 46.
Plus: win a copy of this exciting new video: see page 48.

DWM 151 Graham Williams on *The Nightmare Fair*, *The Fall Guys* (stunt work) Part 2; South West England Location Guide; Yeti feature. Text Story: *The Infinity Season* by Abnett and Dolan.

DWM 155 David Banks on *The Ultimate Adventure* plus interview with Ian Hogg. Strip: *Nemesis of the Daleks: 4* by Starkings, Tomlinson and Sullivan; **DWM 157** *The Web Planet* Archive; interviews with Jackie Lane and Frank Windsor; *The Curse of Fenric* location feature. Strip: *Hunger from the Ends of Time: 1* by Abnett and Ridgway.

DWM 158 Interviews with Marc Platt, Bill Strutton and BBC publicist Kevin O'Shea, Season Twenty-Six Visual Effects Feature. Strip: *Hunger from the Ends of Time: 2*.

DWM 159 Season Twenty-Six Guide (*Battlefield* and *Ghost Light*) plus South East Location Guide. Strip: *Train-Flight: 1* featuring Sarah Jane-Smith, by Donkin, Brand and Ridgway.

DWM 164 Interviews with John Nathan-Turner and Philip Madoc; *Terror of the Autons* Archive 1; *The Two Doctors* recording feature; Strip: *Fellow Travelers: 1* by Cartmel and Ranson.

DWM 165 Katy Manning and Video FX designer David Chapman interviewed plus *The Terror of the Autons* Archive 2; and Foreign Locations Guide. Strip: *Fellow Travellers: 2*.

DWM 166 Nicola Bryant interview; Behind-the-scenes on *Mawdryn Undead*, Derrick Sherwin on UNIT and his era as producer. Strip: *Fellow Travellers: 3*.

DWM 167 Merchandise special; free flexi-disc. Interviews with director Waris Hussein and Peter Davill-Evans. Special tribute material to Graham Williams by Anthony Read, Lalla Ward and Mary Tamm. Strip: *Darkness Falling* by Abnett, Sullivan and Farmer plus the first part of proposed *Doctor Who* newspaper strip.

DWM 171 BBC Video special issue including check list, *The Aztecs* production feature, interviews with Wendy Padbury and Tomek Bork. Strip: *The Mark of Mandragora: 3* by Abnett and Sullivan.

DWM 172 *The Awakening* Archive including interview with writer Eric Pringle, designer Barry Newbery, Janet Fielding and John Nathan-Turner. Strip: *Mark of Mandragora: 4*.

DWM 173 Interviews with writer Graeme Curry and director Fiona Cumming plus Fourth Doctor fiction and *Party Animals* strip by Russell, Collins and Pini.

DWM 174 Free Davison poster; TARDIS special - TARDIS journeys listing, console schematics, interview material on its original design, *The Three Doctors* Nostalgia and *The Chameleon Factor* strip by Cornell, Sullivan and Farmer.

BACK ISSUES

Marvel are now able to offer a limited number of *Doctor Who* back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling or US dollar equivalent only) to Doctor Who Magazine Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

DWM 175 Virgin's *New Adventures* previewed with an extract from *Genesys* introduced by John Peel, illustrated by Paul Vyse. Interviews with James Ellis and Louise Jameson. Strip: *The Good Soldier: 1* by Cartmel, Collins and Pini.

DWM 176 Your views on the show, its merchandising and future! Plus a full Target books listing. Brief Encounter - *Mistaken Identity* - by Russell and Keable. Strip: *The Good Soldier: 2*.

DWM 177 *The Visitation* Nostalgia; *Radio Times* - the Tom Baker Years; interview with Peter Ling. Strip: *The Good Soldier: 3*.

DWM 178 *Slipback* archive and recording feature. Sophie Aldred on *Ghost Light*. Interviews with Mary Tamm and *The New Adventures* novelists Terrance Dicks, Nigel Robinson and Paul Cornell. Brief Encounters - *Affirmative* by Read and *An Unfulfilled Dream* by Dunn - both illustrated by Vyse. Strip: *The Good Soldier: 4*.

DWM 184 Free Postcards. *Delta* and the *Bannermen* archive, rare stills from *The Tomb of the Cy-*

bermen. New Hartnell fiction by John Lucarotti. Interviews with Graeme Harper and Morgan Deare. Strips: *Business As Usual* by Moore and Lloyd plus *The Daleks: 5*.

DWM 186 Free Postcards. *Enlightenment* archive, with feature by director Fiona Cumming; full details on *Resistance Is Useless*, plus interview with the director. Interview: Tony Caunter; Brief Encounter: *Cathedral Heart* by Cornell and Hudd; strips: *The Grief: 2* by Abnett and Danks and plus *The Daleks 8*.

DWM 187 Free Postcards. Anneke Wills interview. *The Deadly Assassin* archive; interviews with Mitch Mitchell, Donald Hewlett, Tim Piggott-Smith and Bernard Holley; Brief Encounter: *A Romantic Evening* by Fowles and Griffin; Strips: *The Grief 3* plus *The Daleks 9*.

DWM 188 Free Postcards. Interviews with directors Graeme Harper and Michael Leeston-Smith; *Revelation of the Daleks* archive; Brief Encounter *The Useful Pile* by Orman and Lambert; Strips: *Ravens: 1* by Cartmel, Williamson and Smith, plus *The Daleks 10*.

DWM 189 Free Postcards. The making of *Shada* with Douglas Adams, Pennant Roberts and Tom Baker. Interview with Rona Munro. Cybermen - the ultimate monsters? Brief Encounter *Time, Love and TARDIS* by Plath and Vyse. Strip: *Ravens: 2* plus *The Daleks 11* and *12*.

DWM 190 Wraparound cover. *Ghost Light* archived. Ian Scoones, Sharon Duce, Frank Windsor and Michael Cochrane interviewed. Brief Encounter: *A Visit to the Cinema* by Bishop and Lambert; Strip: *Ravens: 3* plus *The Daleks 13*.

DWM 191 Free Cybermen poster. Archive on *The Leisure Hive*, plus interview with Lovett Bickford. Interview with Sixties story editor Donald Tosh. Brief Encounter: *Reunion* by Carroll and Molyneux; plus strip *Memorial* by Gray and Ridgway. *The Daleks 14*.

DWM 192 Free Sea Devil Poster. Archive on *The Sea Devils* plus retrospective on Malcolm Hulke. Interviews with Donald Tosh and Ian Scoones. Brief Encounter: *Games* by Warwick Gray plus strip: *Cat Litter* by Platt and Ridgway. Plus *The Daleks 15*.

DWM 193 Free Sontaran poster. Archive on *The Android Invasion*. Interviews with Roy Castle and Brian Hodgson. Brief Encounter: *Toy* by Varney and Lambert, plus strip *Pureblood 1* by Abnett and Andrew. Plus *The Daleks 16 & 17*.

SPECIALS

Rates as above. Please note that only limited stocks are available and are listed on a first come, first served basis.

SUMMER 1991

Full location listings feature. The making of *Silver Nemesis* by Sophie Aldred and *Delta* and the *Bannermen* by Gary Downie. Strip: *Seaside Rendezvous* by Cornell, Frank and Baskerville.

WINTER 1991

UNIT EXPOSED! Free poster. The making of the UNIT stories and features by Ben Aaronovitch, Derrick Sherwin and Nicholas Courtney. Strip: *The Man in the Iron Mask* by Abnett and Williamson. Brief Encounter by Colin Baker.

HOLIDAY 1992

WHO IS SARAH JANE SMITH? Free poster. Interview with Elisabeth Sladen plus biography of Sarah. Archives on *The Hand of Fear* and *K9 and Company*. Strip: *City of Devils* by Russell and Danks. Brief Encounters by Tucker, Perry and Cockburn; Bishop and Hudd and a special story by Nicholas Courtney, illustrated by Paul Vyse.

SPECIAL PROJECTS

Please note the different mail order prices for the specials below.

VOYAGER GRAPHIC NOVEL by Steve Parkhouse and John Ridgway, featuring the Sixth Doctor against the menace of Astrolabus. Full colour graphic album. UK £6.00, £8.00 overseas orders.

ABSLOM DAAK - DALEK KILLER by Steve Moore, John Tomlinson and Richard Starkings with art by Steve Dillon, David Lloyd and Lee Sullivan. The complete Abslom Daak story to date with additional text story and Kill Wagon and Dalek Death Wheel blueprints. UK £7.00, £9.00 overseas.

DALEK ATTACK

Marcus Hearn takes a look at Alternative Software's new *Dalek Attack* computer game.

While Virgin Books and *Doctor Who Magazine* have been busy establishing their own versions of the Doctor's continuing struggles, Alternative Software have cooked up a new adventure of their own. *Dalek Attack*, the first *Doctor Who* game to feature the metallic mutants, was released in late 1992 to positive reaction from fans and games addicts alike.

"We decided to produce *Dalek Attack* because we were all big fans of *Doctor Who* and grew up with the series," admits David Watkins of Alternative Software. "We'd been trying to obtain the license to produce the game for years and we were finally able to announce the project in Spring 1992."

Keen to do the series justice, enormous preparation went into the game, with initial programming beginning in November 1991. I asked David why only three Doctors (Patrick Troughton, Tom Baker and Sylvester McCoy) were represented in the completed package. "The Doctors were chosen to represent each decade of the programme's history: the Sixties, Seventies and Eighties. The game is aimed at a wide age range, and we've found it difficult to be as specific about suitable age groups as we would with 'usual' games. We've tried to make it different from many other platform games by incorporating a large gameplay area, comic book screens, exploration and both horizontal and vertical scrolling."

So what of this, the latest in a series of *Doctor Who* games which have so far invariably proved disappointing? Well, *Dalek Attack* is nothing innovative or startlingly original in today's swamped leisure software market. Shops are awash with multi-scrolling shoot-'em-ups and they are especially popular on games consoles and home computers such as the Amiga and Atari. *Dalek Attack* is, however, a welcome addition to the growing PC leisure market which is currently dominated by high brow adventure games. Most importantly though, *Dalek Attack* is immensely playable, whether you have an interest in *Doctor Who* or not, and contains enough strategic puzzles to elevate it way beyond the level of certain mindless killing extravaganzas.

Aside from those already mentioned, the strongest points of the game include the ingenious two-player mode which

effectively recreates the feel of the television series as one character races to the rescue of another and the two get separated. The action is fast and furious, the scrolling smooth (an especially difficult goal for the PC) and the attention to detail

satisfying. The programmers are obviously fans of the show: the Doctor revisits Totter (sic) Lane, the Daleks are accurately depicted and fire extinguishers provide a clue to the whereabouts of a familiar looking big-screen control room. Even the surveillance cameras outside the Dalek city on Skaro conjure up memories of the original 1963 Dalek story.

It's not perfect though; for example there is no 'save game' option. When starting from scratch you always have to go through the sewer and the successive cities – even if you were only finally killed at the end of the Skaro screen. Other gripes, such as a certain amount of screen flicker, are relatively minor and don't deter from the overall playability.

I asked David if there were plans for a follow-up, possibly in the style of an adventure rather than arcade game. "If there is a follow-up, and that depends on the sales of *Dalek Attack*, it is unlikely to be an out-and-out adventure game. If we do another one we'll probably base it on the Cybermen."

You have been warned . . .

NB: Marcus' hints are based on the 16-bit PC version of the game.

LONDON

London, like Paris and New York, is tackled in two sections. On this level, the sections are linked by a stretch of the London Underground.

On beginning the level, don't be tempted to try swimming or visiting the pub at 76 Totter Lane. One is a waste of time and the other is positively dangerous!

Use grenades or high powered lasers to blow away the stone outside the Underground entrance. Once in Piccadilly station beware; although there are lots of hidden grenades there are also lots of nimble rats. Be careful when you're collecting the grenades.

Upon leaving the Underground collect the smart bomb and use it immediately on emerging at street level. Scale the nearby crane for power-ups and extra points – but watch out for the Ogron.

Continuing to the next building (and jumping from the crane isn't the best way) you'll find that grandfather clocks aren't as sinister as their counterparts in the television series. On leaving the building, leap onto the traffic lights to jump on to the second crane.

Continue searching for hostages and return to this crane when you have the smart card. You'll need this before you can face the primary target – the pod. Grenades don't have much effect on the armour. Try to avoid the metallic tentacle but keep firing from the crane until the armour disintegrates and the mutant rears its ugly head from inside. Now is the time to reach for your grenades but be careful – the mutant has a few projectile weapons of its own.

PARIS

Paris introduces some new challenges, the most immediately obvious being movie Daleks and red Daleks on trans-solar discs. The one to the right of the cathedral follows a fixed flight path and can be destroyed with four high powered laser shots if you're positioned in the right place.

Try investigating the roof of the cathedral but be careful – it's in dire need of repair. To get inside the cathedral climb through the hole in the top of the left tower. When inside, see if the florists have hidden any goodies.

Once armed to the teeth, find the hole by a tomb and climb into it. The crypt brings its own dangers including some rather unkept mummies. They can't shoot you but they are more difficult to kill than Robomen and Ogrons. If you find some suspiciously conspicuous blocks of stone think carefully before using firepower to blow them away – still, all credit to the programmers for including the secret section behind them.

The way out of the tomb leads to a manhole on street level – it's swarming with Daleks and assorted hench-things so instant bombing would be a smart move.

Above the waterfall, off the top right-hand corner of the hotel, there is an invisible bridge. Skyward exploration can yield extra lives and power-ups. While taking your tentative leaps watch out for the unstable roof and the flying Dalek on patrol.

Hopping over to the palace (being careful of loose roof tiles and diligent Daleks) jump through a window and evaluate a few antiques.

Travel east to the next hotel, either across the telegraph wire or by jumping off the top of the wall on street level – watch out for the robotic dogs though! Check in through reception and visit the bar for some treats. Despite making you look as though you've

been raiding the alcohol, the goodies will come in useful – make sure you use them before they run out though.

Blow through the stone by the metro sign and, assuming you have your smart card, prepare to face the most vicious pod of the entire game. It's best to attack the pod from either side – one player scaling the building and the other the Eiffel Tower. If possible gain as much height as you both can and drop grenades, but be patient. Be prepared as well – shooting the pod down isn't enough to knock it out.

NEW YORK

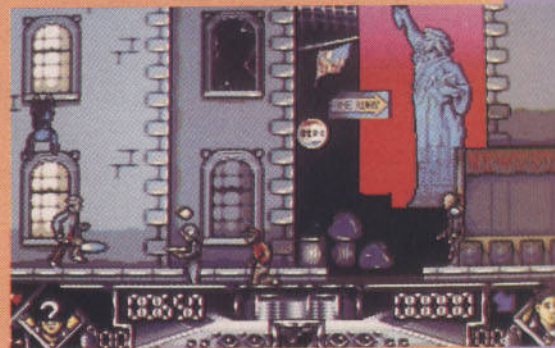
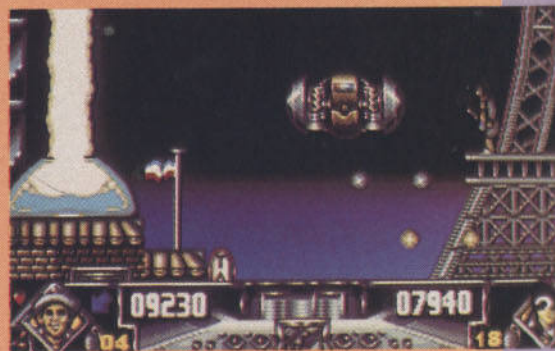
In these dangerous times New York cab drivers stop for no-one, so take care when crossing roads. The essential new problem on this level is learning how to scale the skyscrapers and investigate the sky above them. There are lots of invisible steps to be found and investigation can yield extra lives and power-ups but don't get too ambitious – it's a long way down.

Don't waste time on buildings that seem impossible to scale even with invisible bridges and daring leaps – the subways deserve fuller exploration. Enter the train carriages and look under the seats for something more useful than old chewing gum and yesterday's paper. It's also worth looking between carriages as under the train there's an inviting hole in the wall. This conceals a fire breathing dinosaur but don't be fooled by its apparent immobility – the fireballs are heat-seeking! Before leaving the subway consider some of the sustenance which is readily available on the platforms.

The Doctor's best friend waits on street level, but he can also be a good chum to Ace. K9 follows the player in closest proximity and is a powerful tool when employed against Daleks.

Don't waste time listening to any music while getting shot at – you'd be better off staying at the Waldorf for a while. Use the lift to travel between the three floors but be wary of the establishment's non-paying guests and dodgy floor tiles. Check all the bedrooms but don't bother with fixtures and fittings.

When you've found all the hostages travel west to find a way out. The smart card operates a lift up to the armoured pod – shoot its arms off before tackling what's inside the shell. Patience and lots of weaponry score above dexterity here.



TOKYO

Tokyo is a sprawling metropolis which is difficult to mentally map out. New enemies here include Kung-Fu fighters and Sumo wrestlers which duck your shots and are difficult to kill. Deft manoeuvring is vital around these characters which can shoot from many angles. The Kung-Fu fighters are unarmed but can deal you a nasty kick.

Explore the buildings, admire the Japanese fauna, check the mysterious black spheres and use the large blue communications consoles. Remember: if it's worth talking to someone once it's worth calling them back.

Dalek-wise this level is bad news. Gold Daleks swarm everywhere but the biggest menace are the Special Weapons Daleks which can be seen guarding the three Bullet Trains. K9 is a useful Dalek killer on ground level but higher up you'll have to use your wits. Needless to say, something a bit more powerful than lasers are the order of the day. The Bullet Trains are huge, so if you get out of breath exploring them why not sit down for a while?

Should you come across any fire prevention devices bear in mind there'll be lots of nasties to extinguish nearby. Lower yourself below them and drop through the loose floor tiles for a hornet's nest of Daleks. You'll have to be extremely well-armed to wipe out the Dalek control room which is split into three sections. Try destroying one section at a time, then stopping to rearm from the green spheres which are liberally scattered. You can only exit the control room through the top – climb through the manhole to emerge at street level.

Insert the small card at the top right-hand corner of the level and then prepare to dodge the stream of fire from a number of robotic chicken-like creatures. The final challenge is a flying Chinese dragon – aim for the head and keep plugging away.

SKARO

Armoured reptiles and spinning flying robots lurk within the petrified forest. Shoot the robots and grenade the reptiles – neither should pose a big threat if you've got this far.

Watch where you fall as the ground on this level is often treacherous, consisting of either pools of bubbling green slime, fire or spikes. The radioactive swamp hides alien creatures which shoot at you. These can be dealt with after arming up at the freebie-laden devices embedded in the ground near the caves.

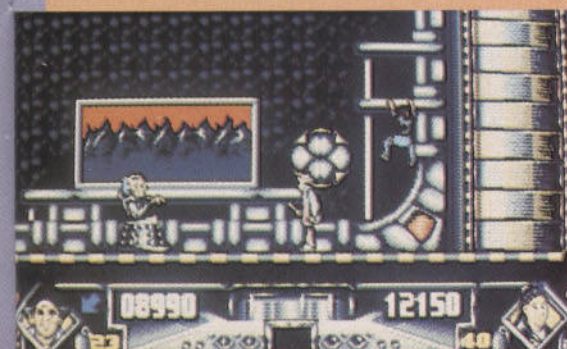
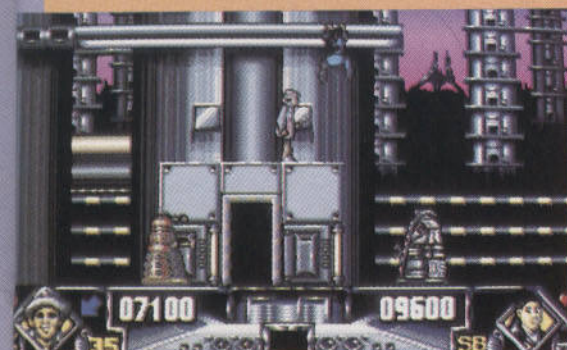
Go pot-holing to find the mining tunnels which lead to the Dalek city and some interesting Daleks which should look familiar to longtime *Doctor Who Magazine* readers.

A few well-placed grenades should see to the mining machine which blocks your path, and once inside the city you won't go far wrong by following the arrows. On the way you'll find some glass tanks containing green mutants – don't be put off by appearances.

Revolving floor blocks are an unpleasant characteristic of this level. These can be crossed, but only at the rate of one player at a time. Wait until they've stopped revolving before sending your fellow player across. If you're in a rush, jump!

Should you come across the Dalek workshops, satisfy your scientific curiosity by examining the half-built machines.

There are fewer hostages to collect on this level, and once you have them all the smart card allows you access to Dalek HQ. The Emperor is slow-moving and something of a sitting duck – his guards however are not, so be especially careful of them. The final hazard lies in the innermost sanctum of the Dalek city. Davros is waiting for you and he's hopping mad ...



Prelude

THE PIT

The major looked at the body. It had been found floating in a pit on the outskirts of the Nicaean capital. Dirt farmers had seen the bundle of rags and pulled it out of the watery grave. It had been floating face-up, but was no longer recognisably human. Major Carlson estimated that it had been there for over forty-eight hours.

It was the body of a young teenage boy. The head had been caved in and teeth were missing. Efforts had been made to disguise the identity of the child; the body had been burnt, almost beyond recognition, by a staser.

How the boy survived so far was a miracle.

The medics were treating the injuries,

to try and keep the boy alive until they reached the hospital. One of the medics shook his head. There was no chance.

"Can I talk to him?" Carlson asked. The medic shrugged.

Carlson knelt down and looked at the boy's arm; he could see needle marks. Carlson had seen a number of these bodies dumped out in the desert. Victims of the drug gangs. Some were hostages, held for money; others: warnings to relatives to pay up or face the consequences.

The drug addicts were immoral. Once hooked into their nightmare world they would carry out any act, in order to obtain their fix. One of the most common crimes was "rootin", the senseless and arbitrary attacks on people walking along the street, with clubs, knives and stasers, for a few dollars. Burglaries, committed whilst high on drugs, often led to bizarre and violent behaviour.

This was the first time the Justice Police had found the victim still alive.

"What is your name?" the major asked. He could hear the slight inhalation of breath and a groaning sound, apparently from deep inside the child. He leant over the mouth, pressing his ear towards the burnt lips. "What is your name?"

He could hear a whispering sound. The boy was struggling to talk. "I am..."

"Yes, I can hear you. You are all right now. You are safe..."

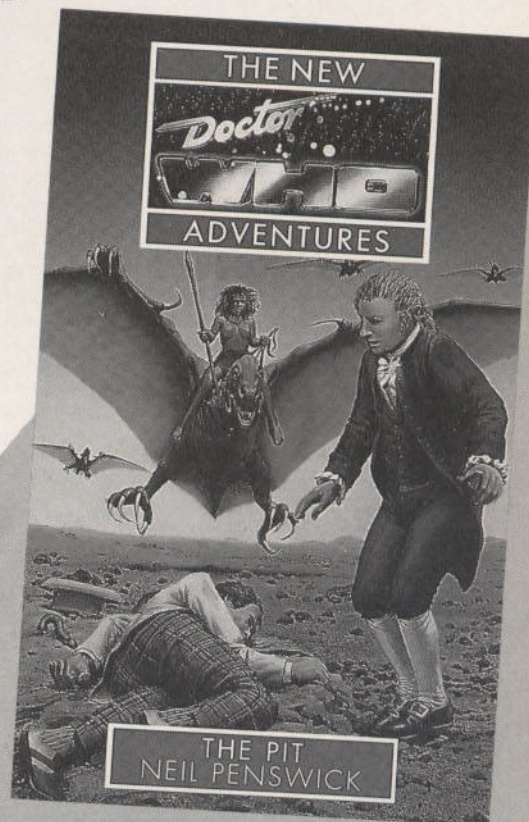
The boy started to chuckle. And then a deep, distinctive gasp. "I am... Legion."

The major felt the last breath. The boy was dead.

The day was stretching on. Carlson had said that he would try and be home on time but he knew his wife wouldn't understand. She worried about him. He sat at his desk, looking at the photographs of the dead body. He used the vidphone and told her that he would be late. She was irritated, as usual.

He picked up the pathologist's report. In the previous ninety-six hours the boy had taken, or been injected with, a cocktail of hallucinogenic drugs. The body also contained small trace elements of an unidentified drug. There were needle marks all over his body. He had been a user.

But Carlson was nowhere closer to finding out the identity of the boy. There were a few missing person reports. A



nineteen year-old student, from the agricultural college. But no younger teenage boys.

Carlson wouldn't spend too long on the investigation. After a month, if they hadn't progressed any further, the body would be given a simple burial and the file closed. There was too much crime, and too little resources, to warrant the case remaining open. He had become used to the senseless cruelty and evil. Even if the victim had been a child...

The burnt carcasses hung from the street lighting. There were two bodies tied together. They had been doused in an inflammable chemical and then set alight. Both were well known drug dealers. The Justice Police had arrested them four times before. Each time, they only carried rotweed. Now they had obviously irritated someone.

Carlson was not involved in drug investigations although most of the street crime on Nicaea was drug related.

"It's getting hotter," said a police officer. The major nodded. The level of violence and incidence of crime seemed to be rising. Perhaps it was the beginning of the civil war.

Carlson looked down the empty street. Only two kilometres from the shopping centre was the Riotsville area of the capital. He thought the murders were a warning, but to whom and about what? The people were more interested in the conflict across the Seven Planets.



The Nicaean Declaration of Independence was leading to more unrest...

He had informed his commander, General Kopyion, about his current workload. There had been eleven rapes, and seven murders, in the last three months. This was actually an improvement on the previous quarter. But what played on his mind were the last words of the teenage boy. "I am Legion". He thought that this might be one of the drug gangs which saw parts of Riotsville as its own territory. But there was no record of any such gang.

Several days after the body was found, Manuel Beart was reported missing. His stepfather, a nervous, irritable man of Hispanic origin, walked into the Justice Police Headquarters and told a story about his family argument and the fourteen year-old running away.

Carlson was handed the report. It was over two weeks since the teenager had gone missing. Why had they waited so long to report his absence? The hologram of Manuel bore an uncanny resemblance to the dead body, but before the family were shown the photos of the corpse, the major wanted to ask them some more questions.

The home was unnaturally quiet. Everything was in its place. They were believers. The book was prominently displayed. The mother sat opposite him, crying. The stepfather explained about how worried they were for Manuel. There was something missing about the scene. Even with the inexplicable time gap, there was something missing...

And then Carlson noticed. The photos on display had three smiling faces. The mother, stepfather and a nine year-old girl. There were no photos of a boy.

"Is this your daughter?" Carlson asked.

The room went quiet. He asked to see her.

"She is not here." As the stepfather talked about his own beautiful daughter, the mother began to wail.

Carlson asked to see around the house. He wanted to see the boy and girl's room.

"Please, no," said the mother.

Inside the boy's bedroom was a mattress. Electronic bolts locked the door and window. The girl's room was well kept, but looked as if it had been ransacked. There was a deep red stain on the floor.

"Where is she? I need to see her," said the major.

"Tell him, tell him," cried the mother.

"She is in hospital," the stepfather said quietly.

"What happened?"

"The boy..." the mother began.

"He is not a child. He is evil." The stepfather began to pray.

"We tried to keep him safe, from himself," the mother said. "He tried to steal from us, from his friends."

"This is how he repaid us."

The major listened. The boy had threatened his parents. He said that unless they gave him money, he would hurt his sister. He said that they cared for his sister more than him. They had heard many words of abuse before. He had attacked them before. But this time they had returned home and found that he

had injected their daughter with his drugs. She was hallucinating, screaming in torment.

The stepfather had attacked him. He had screamed at him, that he was evil, that he would be punished. The boy's death had been an accident. So they said. The major didn't know.

The family hadn't found any peace. The daughter was insane. The doctors had said that she was unlikely ever to escape from her pain.

Carlson had interviewed the stepfather. He talked about divine retribution and about Judgement Day. He said things would be different, soon...

Neil Penswick



*Doctor Who -
The New Adventures:
The Pit.*

Written by
Neil Penswick,
with a cover by
Peter Elson.

Published by
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at £3.99

OFF THE SHELF

Gary Russell looks at some enlightening videos and delves into a pit of reading matter.

Terrance Dicks and Barry Letts. Two of the most influential people in *Doctor Who*'s long history. They shaped the Pertwee era – the point at which the show was at its most respectable and they cast Tom Baker – giving the show its highest ever popularity. The fact that these gentlemen are rarely given, either in interviews or convention panels, remotely enough time to tell all, is something of a crime.

Despite being one of the all-time very best *Myth Makers* tapes, the latest release with these two creative geniuses, is equally guilty. Poor Nicholas Briggs tries to cram as much into the fifty minutes as he can but fifty minutes is hardly enough.

NEW INFORMATION

Sparkling off each other, helping bring each others memories to the fore, this ideal team-up is thwarted simply by the wholly understandable but nevertheless frustrating need to end the tape. Going through their stories chronologically, they only get as far as *Day of the Daleks* before time runs out, and both gentlemen have barely grazed on their *Who* careers away from the Pertwee run.

The presentation of the tape is simple and straightforward – it's like a studio discussion akin to *Newsnight* or *The Late Show* – no flashy graphics or little playlets. Instead, we're down to the essential nitty gritty, and proving as it goes along that behind-the-scenes team members are infinitely more interesting than actors when it comes to digging up the dirt or revealing secrets. The knowledge that Dicks and Letts possess seems to surprise *even* them – after all, it is a long time ago. Yet the stories they tell, the rumours they quash and, for the first time in my experience of a *Myth Makers*, the *new* information they impart (did you know Bob Baker and Dave Martin's original name for Omega in *The Three Doctors*?) make this an essential piece of reference work – a sort of video version of how Virgin's *The Seventies* book ought to be!

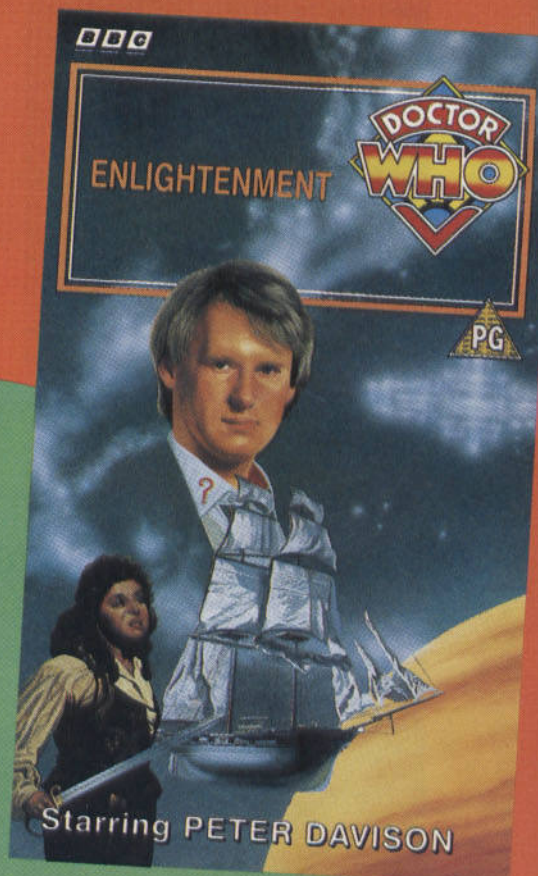
It wasn't until watching this tape I realised what a treasure trove of *Who* information Dicks and Letts are. This tape is crying out for a sequel or two, and cover the rest of the Pertwee era, the early Baker one plus their solo material. *Myth Makers* are often a bit hit or myth, but Terrance Dicks and Barry Letts really is one not to be missed. If you've never tried the tapes before here's one to start with!

ENLIGHTENED

Some Eighties *Doctor Who* adventures really benefit from video release where you can see a story all in one go. Others don't. Watching *Earthshock* or *Terminus* like that clearly demonstrates their inherent weaknesses. Not so *Enlightenment* which, although not a "classic" either, nevertheless remains amongst the most imaginative and visually impressive studio-based adventures of the last decade.

The reason for *Enlightenment*'s release onto video right now is, of course, blatantly obvious. With *Mawdryn Undead* and *Terminus* already available, it wraps up the Black Guardian trilogy from Season Twenty. It also resolves the intriguing Turlough plotlines – his conversation with Tegan about being able to commit cold-blooded murder in *Terminus* being the perfect scene-setter for this story. *Enlightenment* also marks the start of the stability in the Davison shows, the Doctor/Tegan/Turlough team being exceptionally strong. Gone are the days when Nyssa or Adric clogged storylines up because of their odd characters. From now on the three were strong leads defined, and carrying along the drama of the situation. It is also helped by the obvious electricity making the team sparkle in their scenes together. It seems very clear in *Enlightenment* that Peter Davison, Janet Fielding and Mark Strickson enjoyed working together and were aided by a strong guest cast. These four episodes provide an excellent example of Eighties *Who* at its best.

The story is a neat one – the idea of sailing ships in space being both interesting and well executed. The Eternals are a fascinating species, their amorality both original and exciting and it has always struck me as disappointing that we haven't seen them since. The whole concept of their misuse of ephemeral beings to provide a diversion from their endless existence, because they lack any imagination themselves, is a great one. Keith Barron as Striker, Lynda Baron as Wrack and Christopher Brown as Marriner all demonstrate the different kinds of Eternal and the different ways that they can adopt other people's perceived personalities. Wrack goes in for the big, blustering aggression; Marriner is the soft, quiet romantic and Striker, solid, dependable and calm. Of course, as the story progresses, you ultimately realise that these facades cannot make them



actually possess such feelings. It is all a sham and without their human blueprints, they are as shallow and pitiable as each other.

The Guardians finally get to play their hands. After Valentine Dyal's cameos in the previous adventures, he really gets to grips with his part in the closing episode. Bickering and bartering with his opposite the White Guardian, played by Cyril Luckham, he easily steals the show. Sadly, with all three actors to have portrayed the Guardians dead (don't forget Gerald Cross in *The Stones of Blood*), it would appear that a future rematch in any future TV series is unlikely. Possibly this is a good thing from the point of view that Dyal and Luckham are so closely identified with the parts that no one else could play them. Nevertheless, their omniscience could be examined one day in either the *DWM* comic strip or one of Virgin's *New Adventures*.

Director Fiona Cumming, as always, really makes the most of the scripts. Considering how, on paper, the idea of a load of Edwardian sailing ships in space sounds a bit unlikely on a typical *Doctor Who* budget, the strategic use of the well above-average model work on the scanner screens helps keep the illusion going well. Her casting is almost flawless (the replacement of David Rhule with Lee John after a BBC strike cost the show two cast members is *not* an advantage) and really Lynda Baron stands out well. Writer Barbara Clegg apparently wrote the part of Wrack for Glenda Jackson and two more physically dissimilar actresses you could not imagine. Yet nothing in Baron's portrayal remotely indicates that the script wasn't written just for her. Keith Barron (the other replacement actor when Peter

Sallis was lost along with Rhule) excels as Striker – wallowing in the subtlety of his part. A special mention also for Tony Caunter making the most of the small rôle of Jackson.

But it is the three regulars who should be remembered for *Enlightenment*. Tegan Jovanka finally shakes off the caustic mouth-on-legs caricature in these four episodes, maturing visibly as she copes with Marriner's attentions and realises her innermost feelings can be physically manifested and finds it totally repugnant and almost rape-like. Finally free of playing comedienne to make Nyssa and Adric look interesting, Janet Fielding gives one of her very best performances here. Likewise observe Mark Strickson's Turlough as he emerges from the interesting but restraining goodie-or-baddie struggle. Never one to shy from throwing his all into the scripts, Turlough's final scenes with the Black Guardian's satanic-like temptations are excellent. Above all this stands Peter Davison, his Doctor finally growing into this old-man-trapped-in-young-body rôle that previous script editor Christopher Bidmead had in mind two years earlier. He mediates, calms and investigates the goings-on. He doesn't blindly rush headlong into things as he did only a few stories before and he sets himself up excellently as *the* Doctor, just in time for the ego-conscious forthcoming *The Five Doctors*.

Possibly the best Davison story of the anniversary season (although *Snakedance* is a close second – the sooner that story and *Kinda* are released the better), *Enlightenment* is the most enjoyable Davison story so far available on video.

BLAKE'S WHO

The Pit is the latest of Virgin's *New Adventures* books. It has a ridiculously insignificant cover that doesn't exactly encourage intrigue or a sense of mystery, which is a shame as the book itself has a share of both of those, although perhaps not always for the right reasons.

Firstly, Neil Penswick is not a writer whose work I've encountered in any shape or form previously. Therefore, I have nothing with which to compare *The Pit*, except the other *New Adventure* books, which is probably not entirely fair. It is as different from the likes of *The Highest Science* and *Transit* (its most recent predecessors) as it is possible to be, yet has similarities with both. I did like this book immensely and while I'm not convinced it is entirely "Who-ish" enough, it nevertheless stands up as a good example of an attempt to stretch the format as Andrew Cartmel's *Warhead* did. It has a strong narrative and colourful locations. It couldn't be made on TV (well, not very well anyway) and isn't the sort of story you can flick through in one go to get the general gist. That's *The Highest Science* comparison.

On the downside, it is about a third too long, with a convoluted unnecessarily bewildering plot and a host of totally disagreeable characters to whom the reader neither takes a liking nor a particular interest. That's the *Transit* similarities.

The Doctor and Bernice are separated

early on. Bernice joins forces with one of a rapidly diminishing group of android assassins whilst the Doctor joins forces with a temporally displaced William Blake (you know, *Tyger, Tyger, Burning Bright* . . .). This is my main complaint – I always agree that it's a good idea to split up the Doctor and his companion if the two are going to have separate relevant storylines. Here, Bernice's comes over as simply a way of *not* having her around and so justify Blake's appearance. However Blake's appearance is *not* justified either (ie as a historical figure he contributes no special skills to the story and so might just as well be Benny). Indeed, after a while he accepts far more otherworldly experiences than a man from his time could probably comprehend. And as for the totally redundant excursion into Victorian London. . .? I'm still not sure if this is meant to be an explanation of Jack the Ripper or merely an excuse to set the scene. Either way, it's a small but concentrated element of the story that needed culling.

The first hundred odd pages are wonderful – evocative storytelling (Penswick's narrative style is crisp, refreshing and absorbing) makes you want to keep going. Unfortunately by around the two hundredth page, you're flicking on to see how many pages there are left. The story has a highly satisfying conclusion that makes the reading worthwhile, but I'm not convinced I would have kept going to doggedly if I didn't have to. *The Pit* is the sort of book where, by two thirds of the way through, I'd have put it down and read something else, going back to it when I thought I'd had a couple of weeks break

from the intensity and plot twisting.

Too many characters in search of a reason to be in the book, plus an incomprehensible planetary set up are the story's biggest faults. The latter point is something a lot of science fiction does wrong. It was obvious to me that the structure of rule on the planet was firmly thought out and established in the writer's mind. Unfortunately, in an effort to avoid any kind of big explanation scene, the reader is fed titbits at a time and has to piece things together. Frankly there's nothing wrong with a character systematically summing up his or her planet's status and structure right at the beginning. It isn't clumsy and saves a great deal of hassle later on. I'm still not sure who the Archon was – a spiritual or political leader. What about the Academians? Cleverly thought-out political structuring is all very well, but when the reader cannot remotely understand it, then it's a failure however sophisticated it is.

The Pit is *not* a bad book – it is nicely written and somewhere underneath it all, has a story almost justifying such good prose. Neil Penswick ought to write another one, less complicated and less structured. Nice words, shame about the tale they tell.

Finally, this month's reprints are two Terrance Dicks novels – *Pyramids of Mars* and the now renamed *Terror of the Zygons* (formerly *The Loch Ness Monster*). Both books have new jackets by Alister Pearson – amongst his best artwork ever. Great stuff and even if you've already got the books, both worth buying just for the covers.

***Enlightenment*, the final part of the Black Guardian trilogy, is released on BBC Video this month. We have FIVE copies of the cassette to give away in this FREE competition, courtesy of BBC Video. Just put your answers to the questions below on a postcard or the back of a sealed envelope and send it off to: Ships in Space, Doctor Who Magazine, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX.**

Entries should reach us by 29th April 1993. Usual Marvel competition rules apply and multiple entries will be given to the Black Guardian!

1: In which season of *Doctor Who* did the Black and White Guardians appear before Season Twenty?

.....

2: Which previous *Doctor Who* story, recently repeated in UK Gold, featured the singing voice of *Enlightenment* star Lynda Baron?

.....

3: Name one other *Doctor Who* story directed by Fiona Cumming:

Name:

Address:

.....

.....

Date of Birth:

VIRGIN TERRITORY

I am a firm fan of *The New Adventures*, believing them to be (on the whole) worthy continuations, and even improvements in some cases, of the TV series. *Transit* therefore came as a major disappointment; a cheapening and lessening of all that makes *Doctor Who* unique.

Clearly Ben Aaronovitch was trying to force *Doctor Who* into his own world but like a square peg into a round hole, this will not work. *Doctor Who* is resolutely and reassuringly "square" and un-hip. It will never, ever embrace the kind of worldview that the author envisages.

This is best illustrated by the misuse of sex and swearing in the novel. I'm no prudish, censorious hypocrite - everyone swears and has sex (even *Doctor Who* fans...) - but there is no place in the world of *Doctor Who* for gratuitous sex or overtly strong language. The sentence on page 44 of *Transit* concerning "semen taste" in a character's mouth is virulently repugnant. *Doctor Who* is a fantastic, idealistic world which can only operate within certain strict parameters that should never be breached. One of those parameters is that the Doctor should never be seen to be evil or selfish. He is a force for good. By and large this has been adhered to (save for a few lapses during the Sixth Doctor's era).

Another of the (fairly obvious) parameters is the case in point: no swearing or gratuitous sex. It is fairytale world, where no-one goes to the toilet. The public and fans in general know and accept this; it is part of the reason why the

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programme is a "national institution" and part of popular culture. It is simply a safe, conventional narrative for the playing out of battles between good (the Doctor) and evil (the monsters). This framework has proved marvellously flexible for thirty years; writers like Ben Aaronovitch, however worthy their motives, only prove that when you step outside this framework, the magic is ruined.

There are many more criticisms to be levelled at *Transit* - it is a sitting duck, a goad for *Who* fans. Perhaps that was Aaronovitch's intention; perhaps he thought "A-ha! Here's a chance to annoy all those whinging, immature, reactionary, over-protective fans out there! I'll write a book which is the total antithesis of all *Doctor Who* stands for!" Perhaps it was; I can see no other motive behind the novel. And whilst I do not mind - indeed, rather enjoy - goading fellow fans into fits of frothing apoplexy, I do not enjoy reading books that are puerile and plotless, stylised to the point of suffocation and completely ignorant of their subject matter. Let's hope that 1993's *New Adventures* are more to do with *Doctor Who* than their authors.

Nick Walters,
Bristol,
Avon

Since they started in 1991 I have been growing increasingly concerned about the level of swearing in the *New Adventures* novels. But I never thought I'd see the day when they would start using four-lettered words. By allowing Aaronovitch to use the F-word in *Transit*, Virgin editor Peter

Darvill-Evans has proved that he is too irresponsible to be in charge of a series of novels that, although geared towards the older reader, will be read by children. And Ben Aaronovitch has dirtied the name of *Doctor Who* by bringing it down to the level of rubbish seen elsewhere on TV and in print. He should be ashamed of himself.

Graham Cox,
Silkmore,
Staffs

I am relieved to see that it isn't just me who is concerned about the continuing trends in *The New Adventures* series of books. Both TK Howe's letter in *DWM* 194 Gary Russell's review of *Transit* (*DWM* 195) mentions areas of the books which trouble me.

If the insertion of swear words, violence and sex is some attempt to make the stories more "adult", then I suggest the words "childish" and "puerile" spring more readily to mind.

Also, the recurring, ludicrous New Age themes of "patterns" and priests losing their faith almost makes one wonder if Virgin have recruited all these writers from some occult/New Age group. Why do all these books contain such similar philosophies?

Off The Shelf (*DWM* 195) states that some people may see *Transit* as the last straw. To be frank, I think we're seeing the end of the real Doctor, who we once loved to see, hear and read about.

Ian Scales,
Sittingbourne,
Kent

I must congratulate Andrew Hunt for *Witchmark* and Mark Gatiss for *Nightshade*. *Love and War* was an

excellent improvement on Paul Cornell's first *New Adventures* novel. So, just as I was thinking that perhaps there was hope for *The New Adventures* after all, along comes *Transit*. Can this really be the same Ben Aaronovitch who wrote the unbeatable *Remembrance of the Daleks* novelisation? *Transit* comes close to equalling *Warhead* as the worst *Who* book ever. Five good books out of ten is not a good track record for one of only two sources of new stories.

The other source however, the *DWM* comic strip, goes from strength to strength. At the time of writing, *Pureblood* is almost finished and looks set to be as good as *The Grief*, *The Good Soldier* and *The Mark of Mandragora*. Only *Ravens* wasn't as good, but that was based around *Warhead*, so it couldn't be helped.

Matthew Link,
Maidstone,
Kent

Can I be the *only* one thoroughly sick of the criticism steeped upon *The New Adventures*? Not intelligent comment on narrative structure, dialogue, pacing or characterisation - indeed, much of that said about the severe Ace-bias in the books has been intriguing - but the sad bleating and whining by those "shocked" at references to sexuality, violence and other "dangerous non-*Who*" themes.

First there was the outcry over the (justified) sequences in *Genesis*; accusations of paedophilia, without first stopping to consider whether or not it was an accurate depiction of the society concerned.

This initial style of critique seems to have set the tone for all comment upon the series' content ever since.

The reason for all this is clear. For years the television series failed to achieve the status of "adult", a conscious decision by the BBC who realised they would lose the majority of their audience if the storylines became too complex or got sidetracked into concerns that an "intelligent fourteen year-old" of the Sixties and Seventies would have no interest in. Hence the monsters invaded endlessly



and there was little room for character development and relationships.

Finally John Nathan-Turner summed it all up with "there's no hanky-panky in the TARDIS".

Not sex, you notice, but "hanky-panky" - a smutty, repressed term that conjures up images of Benny Hill "slap 'n' tickle", nudging and winking, seaside postcards etc. This attitude to sex, that it is dirty and not something nice people are interested in, unfortunately seems to have rubbed off on some of the fans.

Doctor Who on television was safe, family entertainment. Solid English actors with middle-class accents being terribly nice to one another, even when threatening the universe. It reinforced the stereotypes of the time: girl assistants screamed, fell over tiny rocks and were completely useless. Black men were mainly strong, silent slaves like Toberman in *The Tomb of the Cybermen* or Sil's bearers in *Mindwarp*. Aliens were, on the whole, hostile. It was a sexist, racist, xenophobic childrens' series that we all fell in love with, and haven't stopped loving since.

That does not mean that we shouldn't accept its limitations and see its faults. *The New Adventures* have tried to move on from all those. By provoking thought and widening their scope they have frightened some fans into the kind of reactions displayed in *Timelines*.

They have dared to depict sexuality not as a giggly playground "hanky-panky" but as an important part of the characters' lives. Important as much to the crew of the TARDIS as to the cultures they become involved with.

Violence has also been used - sometimes to a terrifying degree. Again, this has brought howls of protest and displays of an attitude that seems to prefer sweeping "difficult" topics under the carpet and ignoring them rather than trying to understand them via confrontation.

The writers of *The New Adventures* should not have their creativity squeezed by the constraints of perceived "good taste". To do so is to surrender to the likes of the despicable Mary White-

house and her followers.

Recently the **DWM** comic strip has been criticised for its "occultism" and pagan symbolism. This really takes the biscuit. There are religions other than Christianity. Some are much older and much purer.

I am not interested in reading novels and comics that are safe, unchallenging and swamped with stereotypes that have become cozy with age. *The New Adventures* have given *Doctor Who* a new lease of life and a chance to fulfil the promise the series had as a concept away from the small screen sensibility that boxed it in so tightly for so long.

When reading the fan criticisms, I am sadly reminded of author Ramsey Campbell's words concerning Mary Whitehouse - "small minds clamping shut".

Steev Hopper,
Plymouth,
Devon

I really like *Doctor Who* and I like Sophie Aldred and Sylvester McCoy especially. I love reading, so when I heard about *The New Adventures* I thought "Good, I'll read these, they should be good".

Most of them are but some are really boring. Do they need swearing in them to make the stories better? The stories on television were good without swearing, weren't they?

Louise Ward (age 12),
Great Yarmouth,
Norfolk

AND IN THIS CORNER...

A big thumbs up to Paul Cornell for his excellent *New Adventures* novel *Love and War*.

This is the best of the books by a mile! The story had me screaming for more after every page, and I feel the explosive ending justified the whole of the book.

Stephanie C More,
Indiana,
USA

Congratulations to Virgin Books for *Doctor Who - The Sixties*. The book is excellently put together and of a very high quality. The photos are well presented and even though it is a rather exorbitant price, I found it well worth the money.

I look forward to *The Seventies*, *The Eighties* and hopefully even *The Nineties*.

Adam Crabtree,
Moss Side,
Manchester

WELCOME BACK, JOHN

I wanted to say a few words about how delighted I am to see John Ridgway's art once again gracing the *Doctor Who* comic strip. His sense of the fantastic and detail have been a wonder to behold ever since the Colin Baker period, and he manages to bring an intense mood to the Sylvester McCoy stories that seems all too appropriate. But it looks as if he went really wild with the visuals and design of *Cat Litter* (**DWM** 192). Wow! I loved the "board game" motif - and the references to Frobisher. What would he think of the Seventh Doctor? More please!

Henry R Kujawa,
New Jersey,
USA

Our penguin chum actually travelled with the Seventh Doctor towards the end of his TARDIS travels back in **DWMs** 130 - 133 in *A Cold Day in Hell* - and they seemed to part the very best of friends! John Ridgway, by the way, will be back...

Thank you for the superb **DWM Winter Special** concerning the Time Lords. Indeed, the ultimate *Who* special in the Magazine's

history.

Every part emanated hard work by the writers and was superior to Virgin's *The Gallifrey Chronicles*.

For me, the weakest part of **DWM** has always been the comic strips; only having one or two classics every few years. However the superb strip in the **Special**, *Flashback*, deserves special mention, with a question mark hanging over the identity of Magnus - the Master or The War Chief? It was truly one of the best I have read.

A special mention also for the improved archive section - I have always had a great fondness for *The Invasion of Time* and *The Ultimate Foe* ranks as one of my all time favourites.

Robert Chapman (14),
Plymouth,
Devon

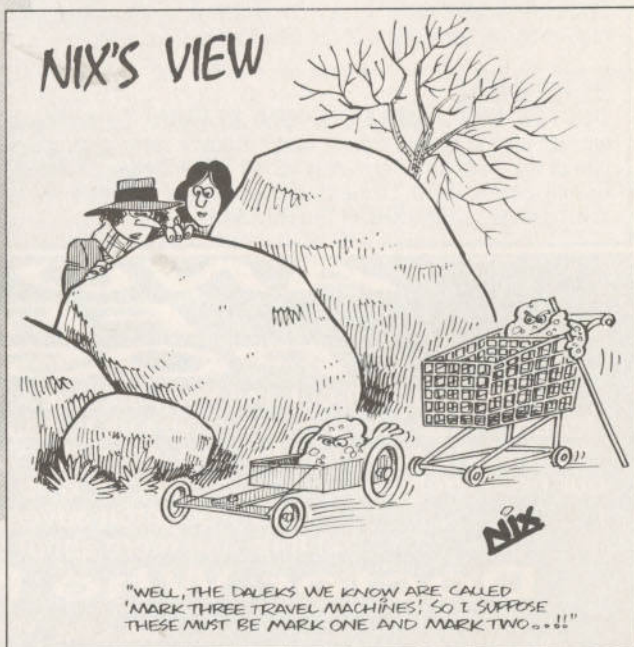
The Master or The War Chief. Interesting thoughts - well you're right, it was one of those, but which? Writer Warwick Gray scripted the Memorial story back in **DWM** 191 and will again be teamed up with John Ridgway during 1993...

WHERE'S PETER?

Am I alone in asking for the umpteenth time for more information about the Peter Davison era?

Various issues promise more about him but don't deliver the goods.

I feel **DWM** is becoming too biased towards the choices of the editor - there have been *endless* Tom Baker archives and at-



◀ tempts to promote the Colin Baker era. If the editor thinks the Peter Davison era needs re-appraisal, why doesn't he put more effort into promoting this era instead of someone who sent the viewing figures for *Doctor Who* down?

David Weston,
Stoke-on-Trent,
Staffs

The reason there are lots of Tom Baker archives (apart from the fact that he is constantly voted the most popular Doctor by all ages) is simply there are more stories to archive. However, 1993 will see at least two Davison archives (Warriors of the Deep in DWM 199 and Planet of Fire in DWM 206) and we're currently trying to track down the elusive Janet Fielding with regard to an interview. No promises though...

THE REPEATS!

How annoying! I tuned in to watch the last episode of *The Dæmons* eagerly

awaiting the news of the subsequent Tom Baker story. *Genesis of the Daleks*!?

Why? It's a story that's already been repeated twice and is on video. Surely it would make more sense to show *The Seeds of Doom* for those six weeks, as it has never been repeated nor is it on video.

Are the BBC again trying to reduce the viewing figures?

M A Binks,
Crewe,
Cheshire

The thinking behind Genesis being repeated may in fact be based around viewing figures. The ratings for The Dæmons were not particularly high and perhaps the BBC hoped Daleks would attract viewers. Also, the six week slot negated the possibility of showing Destiny of the Daleks - Tom Baker's only other meeting with them.

As usual, *Doctor Who* fans

are not satisfied. I, for one, am fed up with the complaints about UK Gold and BBC Video. I have never seen any William Hartnell stories, so I think UK Gold is brilliant - for me these are new *Doctor Who* adventures! The UK Gold logo is tiny and while there are adverts and the end credits are shrunk, at least the story is complete. We should be grateful for any *Doctor Who*.

Some so-called fans only want new *Who* and nothing else will do. Yes, it would be great, but unless we support UK Gold, the BBC2 repeats and BBC Video, we will end up with no *Doctor Who* at all! Why can't fans write letters of support instead of complaining about everything the BBC do?

Derek and Claire Chedzey,
Bristol,
Avon

When I first became hooked on *Doctor Who* I would have done anything to have had access to last

week's episode, let alone that of years before. Now UK Gold is giving fans the chance to see all the old classics free of charge. Fans should be in rapture. Instead they're up in arms!

We are being given the chance to watch the likes of *The Sensorites* and *The Ark*, unseen for twenty-five-plus years. Perfect quality and marred only by one advert break and a UK Gold logo taking up two per cent of the screen. Yes, there is some tampering with the ends of final episodes but being a fan shouldn't be about obsessively nit-picking at every imperfection. It's that sort of attitude that gets us labelled as "ano-raks". Being a fan should be about enjoying the show under whatever conditions are available. Does UK Gold's presentation really spoil the show for you? If so, how much of a fan can you really be?

Unreadable signature,
Coventry,
West Midlands

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ANOTHER FREE POSTER!

This issue's pull-out and keep archive feature is the opening to the Seventh Doctor's tenure, *Time and the Rani*. We talk to sound effects maestro Dick Mills, and take a look behind the scenes at the making of the *Silver Nemesis* documentary. Plus: the start of our new irregular look at the *Doctor Who* stories that were *never* made, starting with the 1968 Troughton adventure, *The Prison in Space*!

All this, and more about the *Emperor of the Daleks* in

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MAKING THE MOVIES

Allan Bryce



Continuing our irregular look back at the Sixties Dalek movies, Marcus Hearn talks to Allan Bryce, co-creator of the special effects.

“My father started in the business as a cameraman and ended up as a director. When I started out I wanted to be a cameraman. I became a lighting cameraman and eventually got sidetracked.”

Allan Bryce's sidetracking led to a prolific and notable career in cinematic special effects. However, the quietly spoken Scotsman is understandably imprecise about an era when so many British films were made it was difficult to take stock of a career in the industry. This busy time spawned two feature film spin-offs from a then fledgling TV series. The late Ted Samuels was special effects supervisor on the two *Doctor Who* feature films, and Allan Bryce was his assistant.

“I first started working in the film industry in 1945, when I was seventeen. In 1954 I went to work for Wally Veevers at the special effects department of Shepperton Studios. This wasn't really much of a departure for me because I already knew something about camera tricks, having worked for Technicolor. Shepperton had a properly organised special effects department, in fact all the major studios of the time did.

“Les Bowie was an inspiration to me when I started doing effects work; he taught us all. He was a pioneer, although I never actually got the chance to work for him. Special effects were, and still are, a learning process. You learn from your own past and you learn from other people.”

Between 1959 and 1976, Amicus Productions, headed by Milton Subotsky and his partner Max Rosenberg, made twenty-four feature films with varying budgets and varying degrees of success. Action, horror and humour were the order of the day and the company usually turned to Shepperton for their facilities.

“I first met Milton Subotsky while I was working at Shepperton. Ted Samuels and his brother Joseph had already been there for many years. I worked on a lot of Amicus films including *The Skull*, *Dr Terror's House of Horrors* and *Tales from the Crypt*. Amicus always used the same personnel on a film in so far as they used the Shepperton department. Who worked on a film depended on who was free at that particular time. Sometimes things were quiet but occasionally it got so busy we were working on several productions simultaneously. I remember one terrible time when I had to do a simulated

helicopter crash over at Denham Aerodrome. I went home from that, got in the bath and then a car arrived outside. While I was still dripping wet they took me to the airport to send me to Spain for another job! Things also got really busy when the *Danger Man* TV series, which was also made at Shepperton, was in production.”

ENTER THE DALEKS

The first Amicus horror film was *Dr. Terror's House of Horrors*, released in 1964. *The Skull*, *The Psychopath* and *The Deadly Bees* followed before Subotsky and Rosenberg decided to aim for a family audience with *Dr. Who and the Daleks*, which commenced filming in March 1965.

“I remember Max Rosenberg as he was a colleague of Milton's. They were very pleasant people.”

The high turnover of Amicus at Shepperton would be unheard of in today's harsher climate. Was there a lot of pressure involved in furnishing so many films in one year?

“Yes, but it wasn't a bad idea,” he admits, his voice betraying more than a hint of regret. “At the time of the Dalek films there were maybe four of us doing practical work and about six to eight people handling optical work. It could get quite frantic.”

Was Allan familiar with the television

series before starting work on the feature films?

"Oh crumbs, yes. My youngsters hid behind the couch and me with them! We didn't get any technical advice from the BBC although they may have been involved at the script level and they were obviously involved with the rights. But all that would have occurred long before we started work. Really, the films were not very similar to the series, and Peter Cushing's Doctor was very different from any of the others."

Director Gordon Flemyng was handing fantasy for the first time with *Dr. Who and the Daleks* so I wondered how much knowledge he had of the mechanics of special effects.

"Without wanting to sound too cynical, it's better the director doesn't know how to do the effects. The terrible thing about special effects is that it seems everybody knows how to do them much better than the person whose job it actually is to do them."

Flemyng was keen, however, that the film should obtain a U certificate. Did he stipulate that the effects had to be accordingly toned down?

"Well, there were no carve-ups or anything like that. However I do remember a sequence that was cut from the first film. There's a scene where they force the top off a Dalek, look inside and react with horror. You never actually saw inside, but we did. We made a green, writhing, ugly thing for the inside of the Dalek. Somebody was underneath the creature with their hands inside it, making it writhe. I think it was the editor's decision to cut that, and as far as I remember it was the only thing that was cut. That was an example of the sort of thing that you couldn't show in a U certificate film. Context is very important, and although the creature probably wouldn't have frightened children, it was eventually decided to show the horror as registering on the actor's face."

"The hardest work on the first film from our point of view was the destruction of the Dalek's command post at the end. A lot of that was actually done with rubber bands. We made eight copies of the big panels that rolled around out of balsa wood and plaster. Behind them, we stretched a large rubber band which had wooden balls threaded on to it. We also planted fireworks and the little flashes onto the panels. The rubber band was stretched back onto a quick-release hook. When we wanted the control panels to explode we pushed a button which lit the fireworks and released the rubber band. The rubber band flew forward, hitting the back of the panel and knocking it out and breaking it up, while lots of little 'explosions' went off. The process was useful because you could create a large explosion effect which people could practically stand on top of. You couldn't be too close though because the rubber band actually came through and flew back. The great thing was that you knew exactly where the rubber band was going to come to so you could stand quite near it. Not only that but it was fairly quiet."

"We always worked closely with the art director on a film; on the first one it was Bill Constable and on the second it was George Provis. They had the overall design and the overall look of the film. Anything we did

that required building into the set required consultation with them."

During production, the unusual decision to arm the Daleks with fire extinguishers was taken.

"The Daleks were armed with something rather like an egg-beater. We had a Dalek in the department and we had to build it this egg-beater device with something that poked in and out of the end when it fired. The trouble was, everything we did we didn't like - at one point we even used a modified egg-beater! Then somebody came up with the idea of using fire extinguishers. I can't remember exactly whose idea it was. I think it was probably the result of a brainstorming session in the special effects department."

The grand total for the production of the first film was one hundred and eighty thousand pounds.

"I think it was medium budget for a film at the time; it wasn't a large budget. The second film, *Daleks - Invasion Earth*, had a larger budget and was much more ambitious - much bigger in scope. There really was a big difference between them, especially in geographical scope."

"My favourite of the two is definitely the second one. It was more convincing in a way and there were more points of contact. In the first film I was never happy with the concept of an 'isolated' city being the only artefact on the planet. The rest of the planet being Jules Verne jungle didn't seem to make as much sense as driving up the A5 to St. Albans."

"There was a lot more work to do on the second film, and if there had been a third one there would have been a lot more work still. This was a general tendency in the business; each *James Bond* film had to be bigger and better than the previous one so we needed to make the second Dalek film more impressive. In the Seventies I handled all the floor effects for the Gerry Anderson *Space:1999* TV series and we made one a fortnight. While we were shooting one episode we were talking to the next director and art director about the following one. They would want something bigger than you were currently doing and this would go on, getting worse and worse. In fact I was very relieved when the job packed up because it was a case of 'Where do we go from here?'"

One of the most memorable aspects of *Daleks - Invasion Earth* was the impressive space ship which was promoted as a big selling point.

"The Dalek's flying saucer was, I think,

designed by George Provis and was about three feet in diameter. It was shot both against the sky and against a backdrop, suspended from a tower crane. When it first appeared over the bombed street in London it actually flew over the stage. We brought it in and lowered it down as a hanging miniature. We brought it in, in such a way that we were messing the perspective up so it actually looked as though it was further away. We also did that for the end sequence, just before it crashed. That was done over a model landscape at the special effects stage at Shepperton.

SUCCESS

"I don't know why the second film wasn't as successful - I certainly don't think it's an inferior film. However, I don't think either of them stand the test of time as well as I thought they would. Some of the effects are dated, but I think the main thing is that people have become a lot more sophisticated in what they expect from science-fiction films. I don't just mean the special effects but the whole atmosphere of a film. The same applies to television."

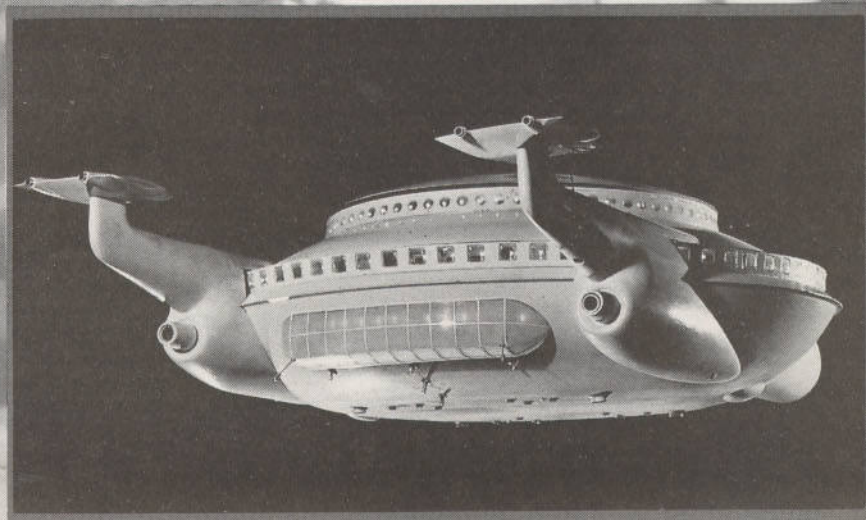
Bryce became the head of the Shepperton special effects department briefly, and continued to work for Amicus Productions into the early Seventies. While he was working on *Space:1999* at Pinewood, Shepperton Studios sadly became a victim of the slump in the British film industry and closed. Bryce's career continued however, and he has recently diversified by working for Central Television and various exhibitions.

"Although I've just turned sixty-five, around six or seven years ago I decided I wasn't retiring. However, I decided to stop chasing work. There are two ways to get jobs in this industry: one way is to chase them and the other way is to wait for the phone to ring. I sit and wait for the phone to ring!"

What does he think of today's horror films which, with their buckets of blood and gore, seem a million miles away from the movies Milton Subotsky and his contemporaries produced in the Sixties?

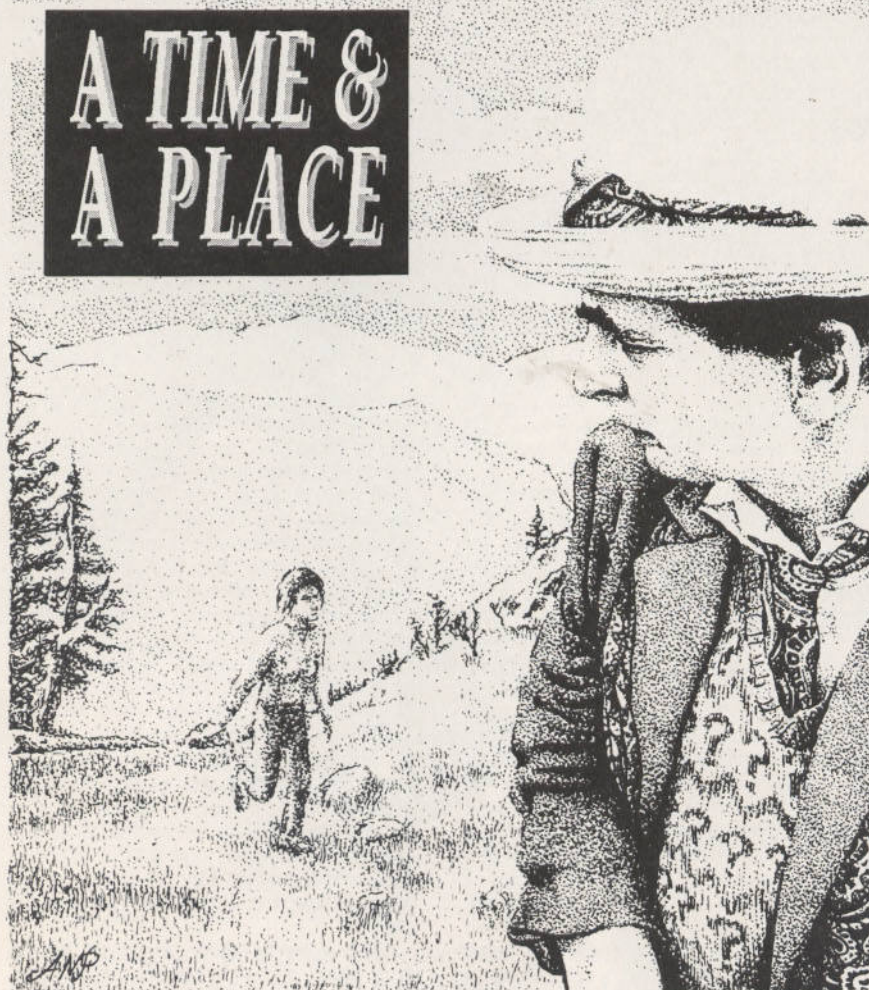
"Well, I don't really like the *Nightmare on Elm Street* films very much, and there is a lot of nastiness for nastiness' sake these days. I'm not saying they're wrong, but they're not really for me."

"Mind you," he chuckles, "talking of buckets of blood, I remember working on Roman Polanski's *Macbeth*. For the death of Duncan I used fifty gallons of blood!"



BRIEF ENCOUNTER

A TIME & A PLACE



To reach the top of a hill, to stride up and finally put your foot on the summit. To take the deep breath of satisfaction and achievement. To feel the rush of warmth as pride replaces gritty determination...

And then to look round at the view you've conquered. At the valley beneath. A settlement; six farms and their lands, a bridge with a river running underneath. Black and white dots – cows; and the larger splashes of yellow corn. Here and there a figure runs, an adult going about his or her business, or just a child playing...

And closer to you, walking down the hill, seemingly in no hurry as the world and time pass her by, a girl – young sixteen or so; blue jeans and T-shirt, dark cropped hair. She seems to slow down as time begins to rush past her, drawing her back towards him as recognition dawns...

"Susan," whispers the Doctor. And he tears down the hill.

"Susan!"

I hear the cry, stop and turn. A small man is running down to meet me. He has dark hair under a straw hat, he's clutching a large umbrella and wearing an anxious expression. He's breathless

when he reaches me, and I feel sorry to see his sudden joy replaced by disappointment. My face is clearly wrong.

"I'm most terribly sorry," he says softly. "I thought you were someone else. The mind, playing tricks..." His eyes shadow slightly.

"I'm sorry I'm not who you thought I was," I feel compelled to say.

"You looked so similar from behind," he muses; then is suddenly charming. "At least tell me what your name actually is."

"Barbara," I reply. "Though it's funny you should call me Susan – it's my mum's name."

He nods, and a wry smile forms on his face. "You could only be her daughter. And your father's name is David, yes?"

"That's right. You know Mum and Dad?"

Again the wry smile. "Yes, I know your parents, though whether or not they'll know me is a different matter. I was thinking it's about time I paid them a visit," he says, though more to himself. Shame. I'll have to disappoint him yet again.

"I'm afraid they're away at the moment. They're gone up to the settlement fifty miles north of here –

they're arranging a trading agreement – you know, livestock for tools and machinery, that sort of thing."

"And when will they be back?"

"Not for at least a fortnight, maybe longer. I've been left to mind the farm." I sigh.

"You wanted to go with them?"

"You bet I did! Stuck here on this farm – I'm going mad!" I feel I can trust this man, so I start to explain. "I want to travel, you see. To find out what's over the hills. There must be something more than just this valley and the people in it – there's a whole country, a whole continent out there, waiting to be explored... One day..."

"Aaah a traveller at heart." The idea amuses him.

"I certainly am. I must take after Mum. She used to travel round a lot when she was young. She doesn't talk about it though, however much I ask her. But she hates going away now. Dad had to almost beg her to go north with him. She says she loves it here, where it's quiet and everything runs smoothly. She likes to say that she's found her little niche in time and she doesn't want to leave it."

"I knew I was right," he murmurs. "But what does she think about you? Wanting to leave?"

"She smiles and says I'll find my own time and place."

"How true. You can travel for too long. New places lose their excitement, you miss old friends."

He doesn't mention that for him each new place still brings the thrill of adventure – they are still an unopened book, an uncharted map, an interesting stranger, crying out to be read or drawn or befriended. He doesn't mention that, because he thinks of Susan, and he thinks of himself, and he remembers parting. He could take this girl away with him now, give her the adventure of a lifetime – but he won't. She'll find her own time and place, without his help.

Suddenly the delicate chimes of his pocket-watch sound.

"It's time I moved on," he says, turning – then pausing and reaching deep into his pocket. "I should have brought this back sooner, but somehow I never seemed to have the time..." He hands her a small packet, clumsily wrapped up in brown paper. "Give this to your mother, with my love." He starts to make his way up over the hill. "Goodbye, Barbara," he calls.

I watch him climb up and disappear over the hill, and suddenly my mind is full of questions... Who are you? Where are you going? How do you know my parents?

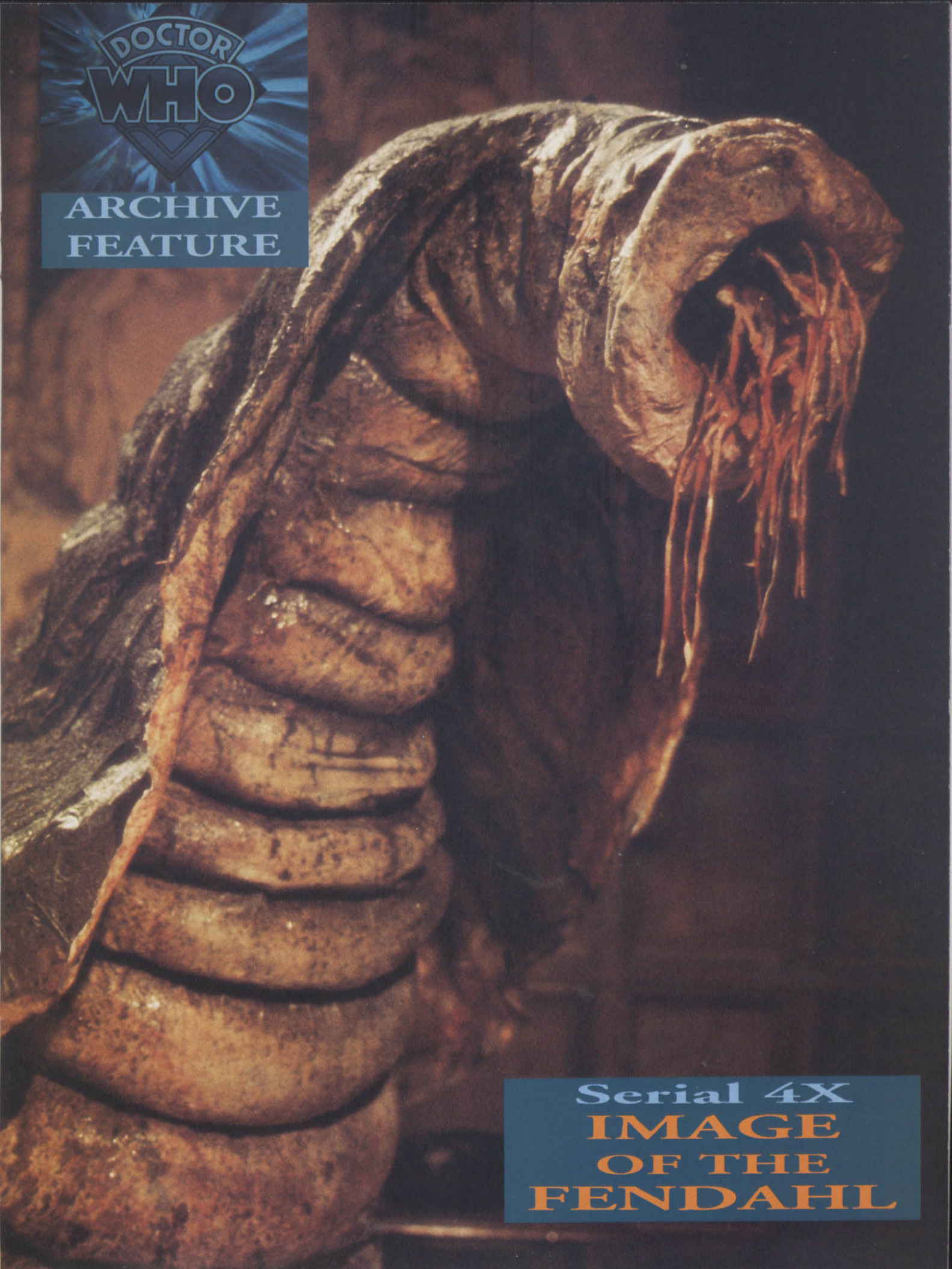
Well, it's too late now, so I look down at the parcel instead. The brown paper has come apart and so I look inside.

All I see is an old shoe, newly-mended.

Una McCormack



ARCHIVE
FEATURE



Serial 4X
**IMAGE
OF THE
FENDAHL**



PART ONE (drn: 24'38")

At Fetch Priory, an old English house currently being used as a research centre, archaeologist Adam Colby and chronologist Thea Ransome puzzle over a human skull found in Kenya. It is twelve million years old – older than mankind. Their employer, electronics genius Doctor Fendelman, and his assistant Max Stael operate a large piece of computing equipment in a private lab. As its power builds, Thea comes under a strange influence from the now glowing skull . . . and in the nearby, supposedly haunted woods, a hiker is confronted by something horrific which appears out of the misty night.

Whilst the Doctor is repairing K9, the TARDIS is dragged into a relative continuum displacement zone by the operation of a Time Scanner, a piece of equipment operating on Earth. Knowing that prolonged use could destroy the planet in a continuum implosion, the Doctor lands his ship a mile from Fetchborough village. A local man, Ted Moss, tells the Doctor and Leela about the work of Fendelman at the priory, and the pair set off the investigate.

Colby discovers the corpse of the hiker next morning, and Max soon reports that it is already decomposing. Fendelman does not want the police involved as this will disrupt their

work, and so has the body moved, in secret. He also brings in a security team from his own electronic firm, led by Mitchell, to isolate the priory. Colby learns that Fendelman is using a Time Scanner to look into the past: that is how the skull was located in Kenya.

A strange compunction makes Thea operate the Scanner alone. As night falls in the woods, Leela follows a figure to a nearby cottage, where a shotgun is aimed at her. Meanwhile, a menacing force closes in on a Doctor paralysed by a strange force . . .

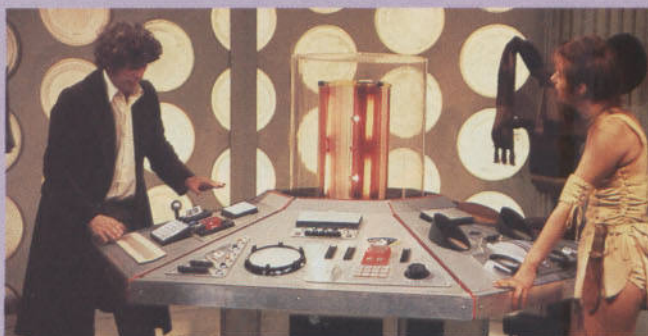
PART TWO (drn: 24'44")

The Doctor manages to break free and arrives at the Priory just as Thea and Colby discover Mitchell's dead body. Thea faints, and as her body glows, two small embryo Fendahleen appear briefly on her form. The Doctor recognises these as being creatures of the fifth planet from twelve million years ago in Time Lord mythology. Fendelman has the Doctor locked up in a storeroom.

Leela runs into Ted Moss at the cottage, and then meets Jack Tyler, whose grandmother lives there. Old Granny Tyler is a woman much practised in the old witchcrafts and superstitions, which Moss believes in. Jack throws Moss out, as Mrs Tyler appears – rigid with fear from something she has seen. At the Priory, after somebody releases the Doctor, he overhears Moss and Stael discussing arrangements for a coven. Leela leaves the Tylers to search for the Doctor.

Fendelman tells Colby of his theory that the skull is extra-terrestrial in origin, and that the scanner has shown him the ancient death of an alien traveller. An x-ray of the skull shows a neuro-relay etched into it, in the form of a pentagram, which will become active when mankind, shaped by aliens, is ready to meet its destiny.

Thea finds the Time Scanner operating, and is grabbed by Stael as his 'Chosen One'. The Doctor enters Colby's lab to find the skull, and when compelled to touch it he writhes in pain . . .



PART THREE (drn: 24'22")

Leela enters the Priory, finds the Doctor and kicks the chair from beneath him, therefore breaking his contact with the skull. The Doctor realises that the skull is a mutation generator, operating for the Fendahl – the force of death itself. Returning to the cottage with Leela, the Doctor helps Mrs Tyler out of her psychic shock. The old woman's second sight comes from her living next to a time fissure in Fetch Woods all her life.

Fendelman has used the Scanner for almost ninety-nine hours – unaware that after a further hour's operation the Earth will implode. Stael makes his final preparations for the coven, which will release powers to make him a god. Thea is drugged and laid in a pentangle in the Priory cellar, and then at gunpoint Stael forces Colby and Fendelman down there too. Ted Moss and the coven assemble, and Fendelman warns Max not to release the power of the skull with the energy it is tapping from the Time Scanner. Stael shoots Fendelman, as the scientist cries out that mankind has been used, and then activates the Scanner.

The Doctor and Leela make an abortive trip in the TARDIS to the fifth planet, only to find that it has been destroyed and placed in a time-loop by the Time Lords. The Doctor realises that a combination of the Scanner and the time fissure are giving the skull the energy it needs. He and Leela hurry back to Fetchborough on Lammas Eve, to find that Tyler and his grandmother have set off for the Priory armed with shotgun cartridges and charms containing rock salt. In the corridors of the Priory, the quartet are confronted by a huge snake-like Fendahleen which freezes them in their tracks . . .

PART FOUR (drn: 20'32")

The Doctor overcomes the creature's telepathic force, and shoots it dead, revealing that the monster perished because of the rock salt in Tyler's shotgun cartridges. In the cellar below, Thea transforms into a golden priestess figure; the Fendahl Core. The acolytes become small Fendahleen. The Doctor and Leela rescue Colby from the cellar, but Stael has fallen under the spell of the Fendahl's hypnotic eyes, so the Doctor helps the luckless man to commit suicide by handing him his revolver.



Knowing that twelve Fendahleen are needed for full power, the Doctor reasons that it will take time to create two replacements for the one he killed, and for the one Stael would have become. He sets the Time Scanner to undergo a controlled implosion that will destroy the Priory, three minutes after Colby deactivates it. The Doctor explains that the Fendahl is a gestalt, living off death and combining other life inside itself. Another Fendahleen attacks the lab, this time with the Core, but more salt shots from Tyler and Leela repel it. Armed with bottles of rock salt, the Doctor and Leela, head down into the cellar again, holding the Fendahleen at bay until the gloved Doctor can grab the skull and seal it in a lead-lined box. Colby runs the Time Scanner for two minutes, then flees the building and joins Tyler and his grandmother at the cottage.

The Doctor and Leela escape from the Priory into Fetch Woods narrowly before the implosion occurs. The building erupts into flames, which are then sucked down into the woods as if the house never existed. The Doctor and Leela set off in the TARDIS to dump the skull in the vicinity of a star that is about to go supernova in the constellation of Canthares, where the heat will annihilate it. The Doctor then turns to the problem of repairing K9 . . .





Writer Chris Boucher was commissioned by script editor Robert Holmes to provide a third story for *Doctor Who* in early 1977, on the strength of his first two serials: *The Face of Evil* and *The Robots of Death*. This was immediately prior to Graham Williams taking over the post of producer from Philip Hinchcliffe, and being given a directive to remove the horror elements from the show. This was primarily because of complaints about *The Deadly Assassin* where the BBC had admitted to over-stepping the mark. Thus Boucher's story, *Image of the Fendahl*, was to be the only adventure of Season Fifteen to uphold the gothic horror tradition that Holmes had established over the previous two years.

Boucher's script was partially inspired by a science-fiction story he had read, in which extra-terrestrial life interfered with the development of humanity, bringing them up to a high level of sophistication simply to provide the alien with a means of escaping from the planet. This formed the basis for the Fendahl's purpose. The eventual script had many unintended parallels with *Quatermass and the Pit*, a BBC Television serial written by Nigel Kneale in 1958 and remade by Hammer Films in 1967. Both stories concerned not only a dormant alien intelligence surviving in the subconscious of mankind through the millennia, but also began with the discovery of a human skull far older than had previously been imagined.

Image of the Fendahl was also Boucher's attempt to do a ghost story. The writer had great fun with the names such as Fetch Wood, Fetch Priory and Fetchborough, since 'fetch' was an archaic word for 'goblin'. The use of the skull was a cliché from horror movies, and the inclusion of rock salt as a weapon against the Fendahl again came from legend and superstition. Boucher's intention was that the Fendahleen monsters should lurk in the shadows and never appear fully, as in the film *The Haunting*,

which he found very effective. Colby's dog was named Leakey by Boucher after the eminent archaeologist LSB Leakey whose finds in Africa had proven that mankind had been on Earth for longer than expected, much as the discovery of Colby's skull in Kenya did in *Image of the Fendahl*.

DATING

No firm date was given for the serial's setting. BBC publicity information indicated that the time was 'the present', and the adventure occurs over July 30th and 31st (in Part Three Mrs Tyler reveals that it is Lammass Eve).

The Doctor (Tom Baker) senses the arrival of a Fendahleen. Photo © BBC



Image of the Fendahl was the final script to be edited by Robert Holmes, who had agreed to work with Williams for an extra six months as the new producer found his feet on the show. Graham Williams, who felt that *Fendahl* was the best script of Season Fifteen, did not want Holmes to leave, seeing him as the greatest asset the series had. Holmes, however, had now held the post for four years, which was two years longer than he had intended. Although Philip Hinchcliffe and Williams had both previously persuaded him to stay on, he was now keen to return to freelance writing.

Holmes had been suggested for the job of script editor on *Blake's 7*, but not wanting to move onto a similar job he suggested Chris Boucher for the post. Therefore, Boucher was finishing off his scripts of *Image of the Fendahl* whilst editing Terry Nation's early scripts for *Blake's 7* and helping to establish the format of the BBC's new science-fiction adventure.

Boucher's work on *Blake's 7* meant that the bulk of rewriting was performed by incoming script editor Anthony Read, who was trailing Holmes. Read's work on the script included restructuring the opening and closing TARDIS scenes to include K9, as the robot had been a last minute addition to the programme's regular line-up. Holmes left *Doctor Who* in July 1977, and although both he and Read were credited on the scripts, only Holmes was given a credit on the transmitted episodes – Read taking full control as script editor with the subsequent serial *Underworld*.

Some early information for Season Fifteen erroneously listed the third story as *The Island of Fandor* by Chris Boucher. This was not a working title but merely the result of a garbled 'phone message regarding *Image of the Fendahl* which had been misheard by its recipient.

The director assigned to *Image of the Fendahl* was George Spenton-Foster. Though an experi-

enced BBC director and producer on programmes such as *Doctor Finlay's Casebook*, *Boy Meets Girl*, *Thirty-Minute Theatre*, *Paul Temple* and *Z-Cars*, he had never directed *Doctor Who* before. He had, however, directed four episodes of the BBC's telefantasy series *Survivors*, working with Denis Lill, whom he cast in *Fendahl* as Doctor Fendelman. It was due to their association together on *Z-Cars* that Williams selected Spenton-Foster for the serial, aware that he had experience of the night filming that Boucher's script required. Boucher had only included this expensive shooting due to his inexperience as a writer, but the production team thought that it would be appropriate and so accommodated it.

Image of the Fendahl was originally planned, and made, as the fourth story of the season, entering production a fortnight after *The Sun Makers* had finished recording in studio. However, because of problems caused by the loss of *The Vampire Mutations* at the start of the season, the transmission order (originally the early segment of Season Fifteen was to have run: *The Invisible Enemy*, *The Vampire Mutations*, *The Sun Makers* and *Image of the Fendahl*) was amended and the earth-bound *Image of the Fendahl* was used to split up the two futuristic stories, *The Invisible Enemy* and *The Sun Makers*.

Boucher attended the script read-through for the story, which he found a horrendous experience. Spenton-Foster had taken the rest of the team (apart from Boucher who was busy on *Blake's 7*) out for lunch to get them in a good mood for the afternoon's rehearsal. This left Tom Baker in a particularly playful mood and he proceeded to ridicule the script in front of the author, with other members of the cast following suit. Louise Jameson was glad to be working on a Boucher script again, feeling that the writer scripted particularly well for Leela, as he had created the character in the first place.

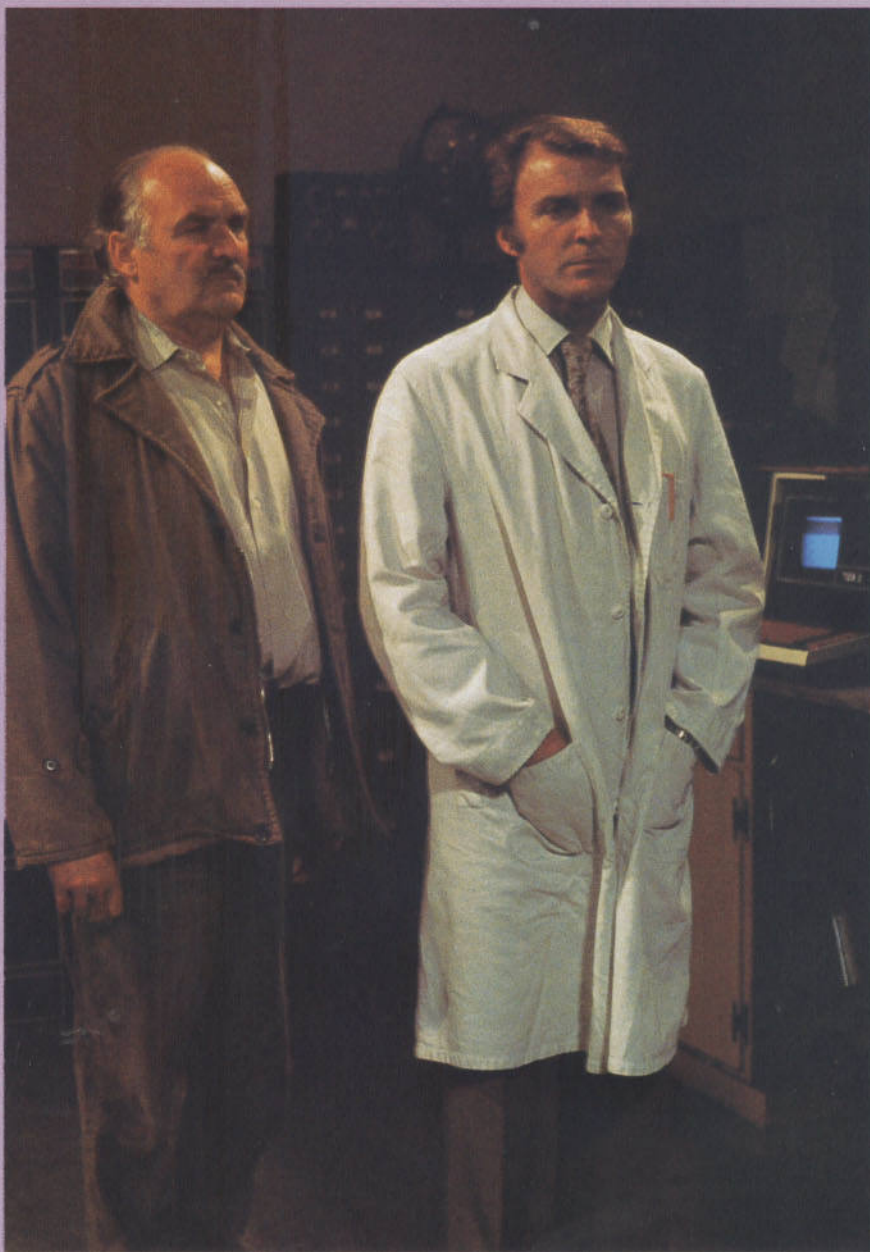
Make-up was handled by Pauline Cox, Amy Roberts designed the costumes whilst Anna Ridley supervised set design. All were new to the programme. One old hand on the show was Colin Mapson who handled the visual effects as he had previously done on *The Green Death* and *The Hand of Fear*.

Location shooting took place on 16mm colour film from Monday 1st to Friday 5th August, 1977. The principle building required for the story, Fetch Priory, was the former mansion residence of rock star Mick Jagger; a house called Stargroves, in Hampshire, not far from Newbury. The sprawling house and its grounds had previously been used by the *Doctor Who* team as the Priory owned by Marcus Scarman, while filming *Pyramids of Mars* in April 1975. The lodge outbuildings around the stables, which on the previous occasion had been Laurence Scarman's home, now appeared briefly in a night sequence for Part One as the exterior of Mrs Tyler's cottage.

CHANGES

For this new story, Leela sported a different hairstyle - with her hair gathered up on her head. This was because the BBC hairdresser attending Louise Jameson had unintentionally cut her hair too short. Costume designer Amy Roberts also provided Leela with a new costume, a lighter outfit made of chamois leather by Vicki Mear. This replaced the original animal skin that Louise had worn since *The Face of Evil* which was now worn out. After considering having a replica of the old costume made, Graham Williams instead told Roberts to give Leela a sexier new look. The costume, which incorporated armbands and a belt for Leela's dagger, was very cold for the actress to wear during the night shoots on the serial.

The Doctor's costume was also altered for the



Ted Moss (Edward Evans) and Maximillian Stael (Scott Fredericks) prepare to meet the Fendahl Core in the Priory. Photo © BBC

story. Tom Baker adopted a long burgundy coat in place of the grey one which he had worn in *The Sun Makers*, and with it came both a new, wider scarf and a pair of buccaneer boots which Baker himself suggested.

In addition to Jameson and Baker, the other cast members required on location were Edward Evans,

Edward Arthur, Geoffrey Hinsliff, Graham Simpson and a few extras as acolytes and a patrol guard. In the case of Arthur and Hinsliff, they were required to perform only one brief scene each. Several days of filming were devoted to night work which meant that the day was spent setting up for filming, which began around 10pm.

The majority of the film work concentrated on the surrounding woods, most notably for the night time sequences that began Part One. For these scenes visual effects provided some atmospheric mist, and lighting contributed an eerie green glow. These were the only scenes that required Graham Simpson as The Hiker, who whistled *The Entertainer* by Scott Joplin, during one of his scenes. Other night-time filming involved scenes of the Doctor and Leela for the Part One cliffhanger, and also their escape from the Priory before its destruction in Part Four. For the end of Part One, film cameraman Elmer Cossey used the camera to show the point-of-view of the unseen Fendahleen closing in on the Doctor.

Night filming for the sequence of the Doctor and Leela running through Fetch Woods in Part Four was disrupted when the generator being used for lighting caught fire in the middle of the night. At



The Doctor discusses his differences between jelly babies and dolly mixtures with 'Eustace'. Photo © BBC

◀ around midnight the crew made frantic 'phone calls to the electrics company in London, who supplied a replacement generator by 4am allowing the sequence to be completed before dawn.

Daytime shooting in the woods was done for a brief scene in Part One where Colby found the hiker's body whilst exercising Leakey, a young Golden Retriever. Another dog used for filming was the guard dog seen with a security man patrolling the gates to Fetch Priory in Part One. A field of cows nearby was used for the landing of the TARDIS in Part One, and the Doctor and Leela's subsequent meeting with Ted Moss. The end of this scene was lost during editing. The missing material would have shown that after the Doctor and Leela had moved off, Moss would have brought out a metal charm with a pentagram motif from beneath his shirt and pressed it to his forehead. This is why Moss nervously fingers his shirt collar when the Doctor mentions ghosts in the scene as transmitted.

Shooting near Stargroves itself was limited, principally at the gates, onto which a prop 'Fetch Priory' sign had been hung. These included the scenes of the Doctor and Leela watching the guard and his dog in Part One and Moss arriving with three acolytes in his car during Part Three, watched by Tyler. Thursday 4th August was photocall day, with Tom Baker and Louise Jameson posing outside the gates of Fetch Priory. Some night shooting was also done at the house for scenes in Parts Three and Four. Here, smoke and harsh green lighting were used to add extra atmosphere. As the Doctor and Leela fled from the Priory, lights flickered in the windows of the building to indicate its imminent destruction.

NEW HORIZONS

On Saturday 6th August 1977, Tom Baker, Louise Jameson and Graham Williams attended the first British *Doctor Who* Appreciation Society convention; PanoptiCon, which was held in church hall in Battersea. The BBC loaned a variety of original costumes for display, including a Cyberman's head, an Exxilon, Aggedor plus models such as Skybase One, a Triceratops, the Zygon spaceship, a Krynoid pod, the Morestran Probe vessel and the cliff-face carving of the Doctor's features from *The Face of Evil*.

Although some of the invited guests were unable to attend due to work commitments, amongst those that did was visual effects designer Mat Irvine, who gave a lecture regarding special effects, bringing along his small-scale TARDIS model, Boris the Spider and some colour slides of the model filming at Bray for *The Invisible Enemy*, which at that time had not yet been shown. Tom Baker and Louise Jameson appeared together, with Baker voicing his opinion that the show was not violent enough, and felt that Leela should carry a larger, evil-looking knife (a view which was quite different from those he expressed to the production team).

A small amount of model filming was executed for *Image of the Fendahl*. This concerned the destruction of the Priory by implosion at the end of Part Four, for which a photographic blow-up of Stargroves was constructed and gas jets ignited behind its cut-out windows. During editing a red filter was placed over this footage, which was also reflected off a rippled sheet of Mirrorlon. The model, which exploded in slow motion, was intercut with film of the real house to achieve the desired effect. The implosion was then the same film run in reverse over which Dudley Simpson's organ score was also played in reverse. The sound effects of a thunderstorm were dubbed over this material.

The guest cast for *Image of the Fendahl* included Wanda Ventham and Scott Fredericks as Thea Ransome and Maximilian Stael respectively. Wanda had previously featured as Jean Rock in *The Faceless Ones* and returned to the series in 1982 as Faroon in *Time and the Rani*. She also appeared in series

such as *UFO* and *The Lotus Eaters*. Scott Fredericks had played Boaz in *Day of the Daleks* back in 1972.

In supporting rôles were the late Daphne Heard, Geoffrey Hinsliffe and Derek Martin. Heard was later to find fame as Richard De Vere's mother in *To the Manor Born*, whilst Hinsliffe, who also appeared as Fisk in *Nightmare of Eden*, is best known for playing Don Brennan in *Coronation Street*. Derek Martin was a stunt man and fight arranger on earlier *Doctor Who* stories such as *The Ambassadors of Death*, *The Mind of Evil*, and *The Claws of Axos*. At this time he was moving into straight acting and later had rôles in *Law and Order*, *The Chinese Detective*, and *King & Castle*.

The first studio recording session took place Saturday 20th and Sunday 21st August 1977, in studio TC6 at the BBC Television Centre. This was primarily for all the scenes for Parts One and Two, including the sequences set in the Priory kitchen and Mrs Tyler's cottage.

Wanda Ventham's blonde hair was hidden beneath a dark wig for her rôle as Thea Ransome, to make her transformation into the golden Fendahl Core, later in the serial, even more effective. As Thea, Ventham was directed not to smile, thus emphasising a contrast with the Core's later rictus of triumph over Stael.

The skull, nicknamed 'Eustace' by Colby, was an internally-lit prop powered via the fixed podium on which it stood. As Thea's mind was filled with the power of the Fendahl in Part One, Ventham's face was super-imposed over the skull, aligning the actress's eyes with the prop's blank eye-sockets. At the end of Part Two when the Doctor offers Eustace a jelly-baby, he in fact offers a dolly mixture.

Fendelman's secret laboratory, where the time scanner was housed, included a variety of stock computer panels with sequenced flashing lights. There were also four monochrome monitors, onto which operating data were fed. The main imaging screen was a large green oscilloscope onto which suitably strange patterns were generated. In Part Two, when Fendelman shows an x-ray of Eustace to Colby, a standard x-ray of a skull, seen from above, was displayed with the pentagram motif of the neuro-relay added by hand.

Firearms were used in various studio scenes, including the climax to Part One where an unidentified assailant (later revealed as Moss) fires a shotgun at Leela in Mrs Tyler's cottage. For these scenes in Part Two, Edward Evans sported a different duffle coat from the one worn in the daytime location material, and for the scene immediately following, set at the Priory. Also hired for the cottage sequences was an owl, which featured briefly in Part Two – presumably as Mrs Tyler's 'familiar'. The set was also decked out with other items indicating her involvement with the 'old religion'.

For the kitchen scene in Part Two, where Thea collapsed, a golden CSO soft-focus halo was superimposed over Ventham's prone form. Added to this montage, again by means of CSO, were two puppet embryo Fendahleen constructed from foam rubber covered in latex. These were moving figures with a rocking mechanism and spitting tendrils, operated by air from an oxygen cylinder, emerging from their mouths.

In the finished Part Two, the sequence of scenes in the opening reprise differs from the end of Part One, with the studio shot of Leela entering the cottage being deleted.

The Fendahleen rears up at the climax to Part Three of *Image of the Fendahl*. Photo © BBC



COMPLETION

Image of the Fendahl was completed a fortnight later, with the second and final recording block. This ran from Sunday 4th to Tuesday 6th September, also in Studio TC6. The scenes in the TARDIS were recorded on the first day of this block and featured the K9 prop for Parts One and Four. The mechanical dog had its right-hand body panel removed and a fake circuit board inserted. Reference was made to the robot's creator, Professor Marius, from *The Invisible Enemy* and K9's only means of communication was to nod his head at the end of the serial, over which a squeaking sound was dubbed on. Therefore John Leeson did not have to be hired for *Image of the Fendahl*.

During the scenes in Part One when the TARDIS was dragged off course towards the hole in time, the camera was tilted, levelling out again only as the Doctor brought the ship out of the time-scanner's effect. The TARDIS data banks were seen in Part Three as three clear perspex panels carried by the Doctor, whilst the time-looped fifth planet gave a green vortex effect placed onto the ship's scanner via CSO.

In the final scene of Part Four, Louise Jameson wore her original Leela costume for the final time. The character also regained her original hairstyle, the actresses' hair having now grown back to its full length.

In Parts Three and Four, Fendelman's time scanner was seen to have a running log displayed on one of the monochrome monitors, since its creator explained that some of its components had a limited life. This log was a standard BBC time-coding unit which displayed a digital readout of hours, minutes, seconds and tenths of seconds (e.g. 98:56:43.7, at the start of Part Three). Tom Baker's performance as the Doctor seemed by some to become increasingly erratic for certain scenes during Part Four. In one sequence he directly addressed the camera, with the line of dialogue "Time's running out!", whilst later on he holds up four fingers to emphasize the three minutes that Colby has to vacate the Priory.

The very large cellar set, which only featured in the final two instalments, incorporated a raised sacrificial area cornered by four pillars, a triangular altar, and an entrance stairway at the rear left-hand side of the set. On the raised dais, a pentagram was marked out with a material sensitive to Front Axial Projection – a method by which light is reflected off a mirror placed before a camera lens to make certain objects seen by the camera appear to glow. To get the full impression of size for this set, a high level camera was used to look down on the pentagram area.

The deaths of Fendelman and Stael were both achieved off-screen by gunshots. In the case of Fendelman, his corpse was later seen chained to the pillar with a bloody bullet-hole applied to Denis Lill's right temple. Since Lill was not contracted to appear in Part Four, all subsequent camera angles omitted this pillar so that the corpse would not be seen.

Only one full-sized Fendahleen was constructed by Colin Mapson's team, using bent cane, foam rubber and latex. This was operated from inside by Peter Wragg and had air cylinders to move the mouth tendrils. Because of its size and construction, the full-size Fendahleen was very cumbersome in the studio. The tail of the monster was seen to emit a green slime in a close-up at the end of Part Three, by dragging the prop over slime already placed on the floor. At the beginning of Part Four, as the Doctor advanced on the Fendahleen, the creature's telepathic influence was shown as a green spotlight bathing his features, which abruptly vanished as he shot the creature. At the end of the serial, the Priory corridor was rigged to collapse, shortly after the sequence of the Doctor and Leela walking directly through a superimposed image of the



Adam Colby (Edward Arthur) tries to break the skull's spell over Thea Ransome (Wanda Ventham). Photo © BBC

Fendahl Core.

The transformation of Thea into the Fendahl Core as she lay inside the Pentagram was achieved by a video wipe across the screen between two different shots of Wanda Ventham. As the core, Ventham had to endure extensive make-up; her face and hands were painted gold and she wore a large, ornate wig. The Fendahl's hypnotic eyes were painted in black and white over the actress's own eyelids, requiring her to play the part with both eyes closed. As the core rose, by means of levitation, Ventham was lowered to the ground from an upright position by a frame on an electrically-operated lighting rig, and the sequence was then reversed on video disk. Ventham was only required to spend the final studio day made up as the core and a press session was arranged that day for photographs to be taken of her.

When Ted Moss was turned into a Fendahleen, a cross fade was used between the actor, Edward Evans, and one of the two puppet creatures. Both of the small Fendahleen props were CSOed onto the altar in front of the glowing skull. A different Eustace prop featured in Part Four, this one coated in Scotchlite paint, which was sensitive to Front Axial Projection. Thus it could continue to glow when lifted up off its altar by the Doctor. The glass flasks of salt hurled by the Doctor and Leela were made of plastic for safety reasons. Their off-screen breaking achieved by sound effects, dubbed on later.

After editing, Part Four ran very short; barely more than twenty minutes. The final instalment included fifty-seven feet of 35mm colour stock footage purchased from EMI Elstree Ltd; a spiral effect, superimposed over the Fendahl Core just before the Priory imploded.

The highly atmospheric incidental music for the serial was provided by six musicians conducted by Dudley Simpson. The tracks for Parts One and Two were recorded on 21st September, and Part One only used eighteen seconds of music (for the scene of Mrs Tyler warning Mitchell), though more music had been recorded. At a second session on 3rd October, the backing music for Parts Three and Four was taped, giving about twenty-one minutes

of music used in total for the story. Notable in these later instalments was the use of apocalyptic church organ music for various scenes as the Fendahl ascended to power.

DISAPPOINTED

The finished version of *Image of the Fendahl* was the least favourite of Chris Boucher's three stories for *Doctor Who*. He had set the whole serial up for the terrifying appearance of the huge Fendahleen at the end of Part Three, which he felt to be the most important cliffhanger of the story. On viewing the finished result, he felt that the monster looked terrible – more like a "cuddly caterpillar". He also felt the story needed to be geared more towards an atmospheric film production rather than made under the harsh lights of the recording studio.

Image of the Fendahl was the last time, to date, that Boucher worked on *Doctor Who*. He was asked immediately for another story (which concerned an isolated outpost of humanity under attack), but was forbidden to go ahead by Ronnie Marsh. The then BBC Head of Drama did not want writers working on *Doctor Who* and *Blake's 7* simultaneously. Boucher later submitted a storyline to Eric Saward in 1985, although he never heard anything further from the then-*Doctor Who* script editor about it. He spent five years as script editor on *Blake's 7*, after which he took up the same post on *Juliet Bravo*, *Bergerac* and *The Bill*. He also wrote for *Shoestring*, and created *Star Cops*. More recently he was the script editor on the abortive second season of *Moon and Son*, and has written a novel based on his original ideas for *Star Cops*.

For *Image of the Fendahl*, *Radio Times* broke with tradition, and on the programme listing credited the lead character as 'The Doctor' for the first time, although the on-screen credits for the episode still read 'Doctor Who' and would remain to do so until *Castrovalva*. Likewise, *Radio Times* resumed the credit 'Doctor Who' until *Castrovalva* with the exception of *The Power of Kroll*, where once again Tom Baker portrayed 'The Doctor'.

Image of the Fendahl was previewed as a twenty second trailer the week before it began, directly

◀ after the credits for *The Invisible Enemy* Part Four. This teaser comprised scenes from Part One, notably Thea collapsing beside the glowing skull, as the continuity announcer told viewers that the new adventure would be set on present-day Earth.

Also to promote the serial, on the day that Part One was transmitted, many national papers carried the publicity shots of the Doctor and Leela at the gates of Fetch Priory. The story was broadcast over four consecutive Saturdays, starting on 29th October, 1977. *Doctor Who* retained its 6.10pm slot for the serial with the exception of Part Three which was scheduled early because of coverage of the Remembrance Day Service.

Part Four of *Image of the Fendahl* only just made it to broadcast, as midway through the following programme, *The Generation Game*, industrial action blacked out BBC1 for several hours. This on-going dispute resulted in some viewers missing other instalments of the serial.

The story got very good ratings, which rose throughout its run to over nine million for the final instalment. In opposition to *Image of the Fendahl*, most ITV regions screened *The Man from Atlantis*, a new American fantasy adventure series which was starting off with some movie-length episodes. Some ITV areas, such as Granada, scheduled the talent show *New Faces* in opposition.

Part Two of *Image of the Fendahl* achieved an audience appreciation figure of 75% which, along with the equivalent figure for *The Five Doctors* in 1983, remains the highest score *Doctor Who* has ever obtained on the index.

The Doctor's activities with jelly babies that were clearly dolly mixtures were the subject of an exposé on the BBC's viewers' comment programme *Points of View* in a December 1977 edition. After an extract from *Image of the Fendahl* Part Two, showing the Doctor offering Eustace a sweet, Graham Williams explained that the Doctor was offering one thing whilst dispensing something else purely to confuse people!

Image of the Fendahl was one of a package of twenty-three Tom Baker serials marketed to local stations in North America by Time-Life in 1978, for which it had minor cuts made, to accommodate adverts and additional narration by Howard daSilva. In the Eighties, it was also syndicated as a TV movie of one hour twenty-nine minutes duration. The serial was sold to Australia in July 1978, and was rated 'G' after two camera shots relating to Fendelman's shooting by Stael in Part Three had been removed.

In July 1979, Terrance Dicks novelized Boucher's story as *Doctor Who and the Image of the Fendahl*, with simultaneous publication in hardback from WH Allen and in paperback from Target. Throughout the book, Dicks spells Fendelman's name as 'Fendleman'. The prolific author would later cite the adaptation as one of his favourite *Doctor Who* novelisations. Latterly the book, which sports a cover painting by John Geary, has been numbered Book 34 in the Target Library. Another cover, showing the Fendahl core and the skull, was proposed by artist Alistair Pearson in the mid-Eighties, but never used.

In 1984, the book *Children and Television* by Cedric Cullingford, included various comments from children interviewed in 1979 which showed the effectiveness of various images in *Image of the Fendahl*. The youngsters could recall the use of the skull and also Thea's face merging with it as elements that had scared them even though they could not recall any of the plot itself.

Image of the Fendahl is retained in the BBC Film and Television Archives on its original two-inch 625 line colour video tape, and is due for release by BBC Home Video in March 1993.

Andrew Pixley and Una McCormack



IMAGE OF THE FENDAHL SERIAL 4X CAST

Tom Baker (*Doctor Who*) with Edward Arthur (*Adam Colby*), Wanda Ventham (*Thea Ransome*), Scott Fredericks (*Maximillian Stael*), Graham Simpson (*Hiker*) [1], Denis Lill (*Dr. Fendelman*) [1-3], Louise Jameson (*Leela*), Edward Evans (*Ted Moss*), Derek Martin (*David Mitchell*) [1-2], Daphne Heard (*Martha Tyler*), Geoffrey Hinliff (*Jack Tyler*).

EXTRAS

Geoffrey Witherick, David Elliott, Roy Pearce (*Security Guards*); John Emms, Ray Knight, Douglas Stark, Jay McGrath (*Coven Members*); Peter Wragg (*Fendahleen Operator*); Wanda Ventham (*Fendahl Core*); extras playing other coven members not available.

CREDITS

Written by Chris Boucher. Incidental Music by Dudley Simpson. Production Assistant: Prue Saenger. Production Unit Manager: John Nathan-Turner. Lighting: Jim Purdie. Sound: Alan Fogg. Film Cameraman: Elmer Cossey. Film Recordist: Bill Meekums. Visual Effects Designer: Colin Mapson. Special Sound: Dick Mills. Costume Designer: Amy Roberts. Make Up Artist: Pauline Cox. Script Editor: Robert Holmes. Designer: Anna Ridley. Producer: Graham Williams. Director: George Spenton-Foster. BBC © 1977

BROADCAST DETAILS

Part One	29th October, 1977	6.10pm-6.35pm
Part Two	5th November, 1977	6.10pm-6.35pm
Part Three	12th November, 1977	6.05pm-6.30pm
Part Four	19th November, 1977	6.10pm-6.35pm

Viewing Figures:

Part One: 6.7M (70th), Part Two: 7.5M (54th), Part Three: 7.9M (63rd), Part Four: 9.1M (46th)

Audience Appreciation:

Part Two: 75%, Part Four: 61%. No figures recorded for Parts One or Three.

EMPEROR of the DALEKS!

PART ONE.

THE TIME: THE FUTURE.
THE PLANET: SKARO.

A REBELLION AGAINST THE DALEK
EMPEROR HAS BEEN CRUSHED*.

NOW, ITS CAPTURED LEADER
IS ON TRIAL BEFORE THE
EMPEROR HIMSELF —

ON TRIAL FOR
HIS VERY LIFE!

I AM YOUR
CREATOR! YOU
HAVE NO RIGHT
TO JUDGE ME!

STORY: PAUL CORNELL
ART: LEE SULLIVAN
LETTERS: ANNIE
EDITOR: JOHN FREEMAN
THE DALEKS CREATED BY
TERRY NATION
ABSLOM DAAK CREATED BY
STEVE MOORE + STEVE DILLON

SILENCE,
DAVROS!



* AS SEEN IN REVELATION
OF THE DALEKS — JOHN

YOU ARE CHARGED WITH
PERVERTING THE DESTINY
OF THE DALEKS! I AM
THEIR EMPEROR! I
WILL JUDGE YOU!



YOU
HAVE ALLOWED
MY DALEKS
TO BECOME
WEAK!

THEY HAVE
STRAYED TOO
FAR FROM MY
IDEALS...

DESPITE YOUR
RECENT ADVANCES IN
BIO-WETWARE
CIRCUITRY, YOU STILL
THINK--AND ACT--
LIKE MERE
MACHINES!



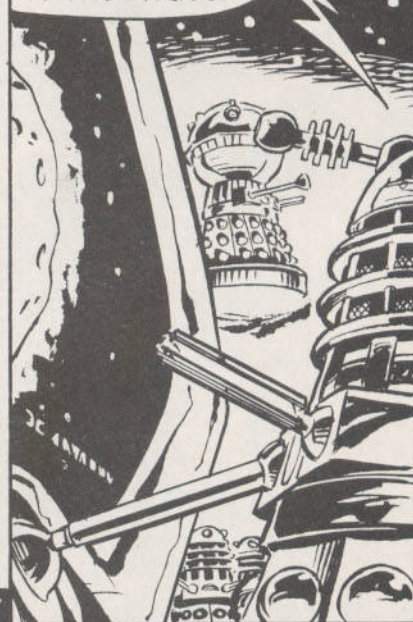
CAN WHAT
HE SAYS BE TRUE?
WHAT SHOULD
WE DO?

MANY DALEK SCIENTISTS
BELIEVE THAT NOW DAVROS
IS ON SKARO WE SHOULD
LEARN FROM HIM.

THE DALEKS ARE NOT
UNDER YOUR
COMMAND! I
SENTENCE YOU TO
EXTERMINATION!



ALERT! ALERT!
LARGE ASTEROID
ENTERING SKARO
ATMOSPHERE!

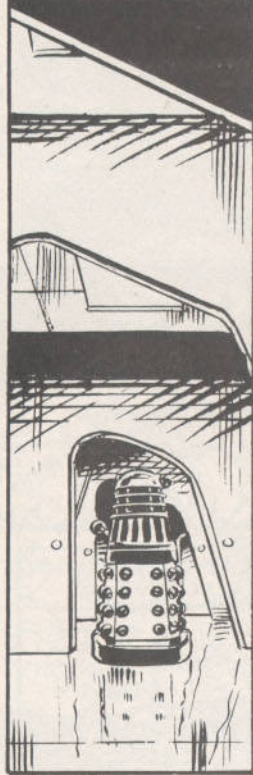


ACTIVATE
DEFENCE
SYSTEMS!

THIS WILL NOT HELP
YOU NOW, DAVROS. I
HAVE PASSED SENTENCE!
WHO CAN SAVE YOU NOW?!

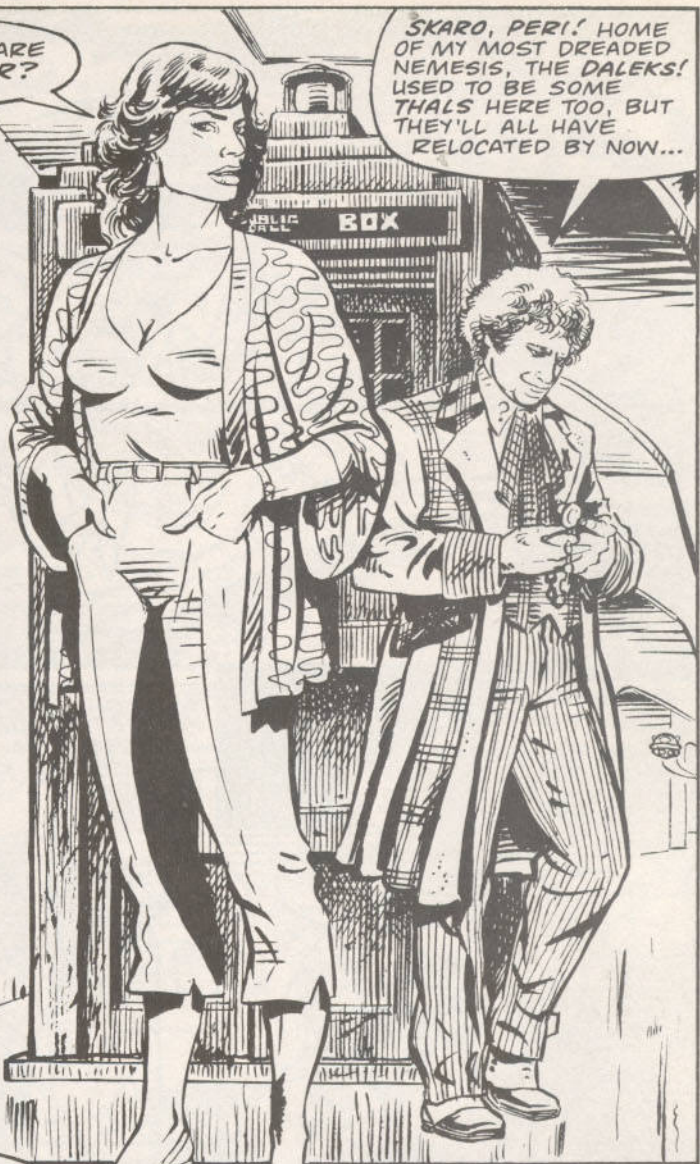


ELSEWHERE
IN THE CITY...



SO WHERE ARE
WE, DOCTOR?

SKARO, PERI! HOME
OF MY MOST DREADED
NEMESIS, THE DALEKS!
USED TO BE SOME
THALS HERE TOO, BUT
THEY'LL ALL HAVE
RELOCATED BY NOW...



I... AH... HAD ENOUGH OF
DALEKS ON NECROS, DOCTOR,
NOT TO MENTION MANOUSUS.
WHY DID YOU WANT TO
COME HERE?

NONE OF
YOUR BUSINESS.
AH, HERE'S WHAT
I'M AFTER!

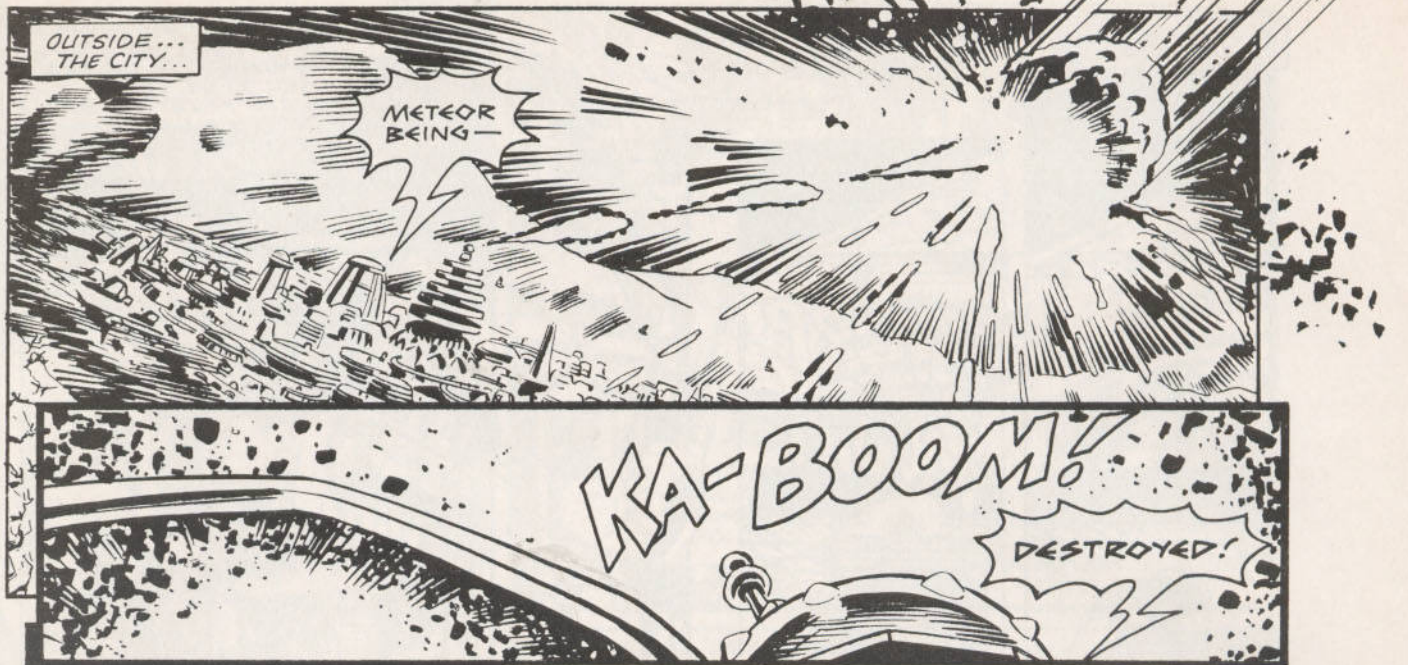
DALEK
TECHNOBOT. USED
TO SHUTTLE DATA
BETWEEN SYSTEMS
WHEN THE LAND LINES
ARE DEALING WITH
AN EMERGENCY.



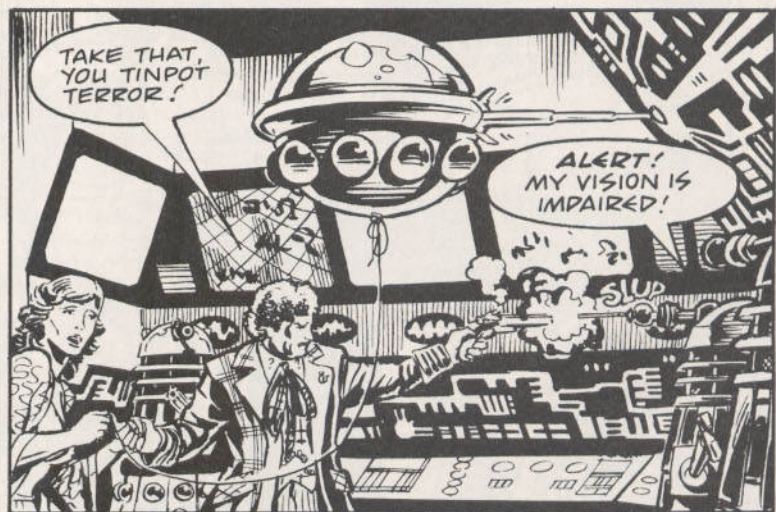
WHAT
EMERGENCY?

THAT
EMERGENCY!





MEANWHILE--



BACK IN THE COURT ROOM —

ON MY COMMAND, CARRY OUT THE EXTERMINATION!

NO! I CREATED YOU, I —

WE OBEY! WEEEEEE —

SYSTEMS UNDER ATTACK! INITIATE VIRUS DEFENCE PROGRAMS!

JINGLE BELLS, JINGLE BELLS, EEEEEEEEEEE

FOLLOW... MEE... PLEASE...

SKREEEE

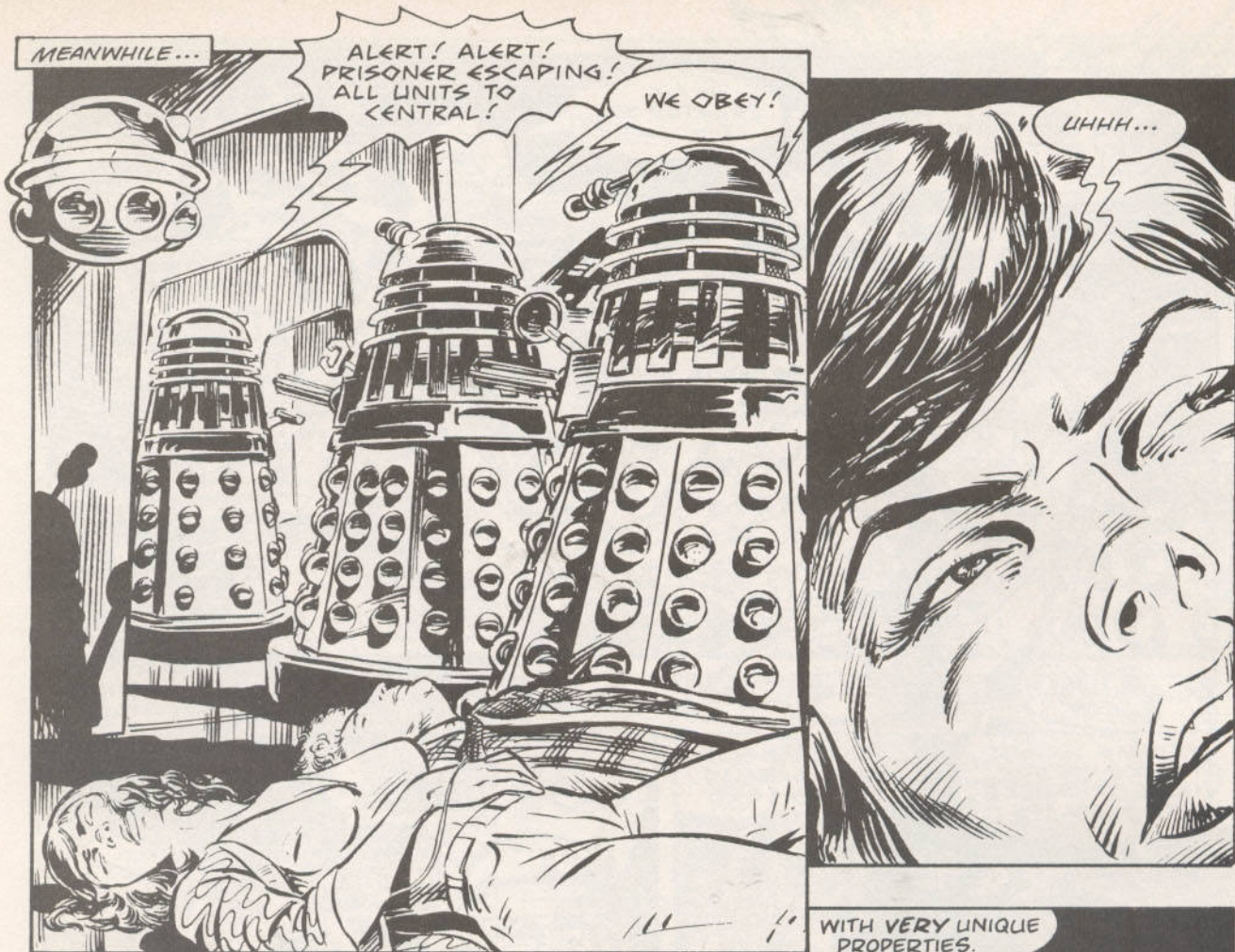
SO... MY DALEKS HAVE COME TO SAVE ME...

STOP HIM! STOP HIM!

FORCE SHIELD ACTIVATED...

YOU WILL BE PUNISHED FOR THIS OUTRAGE! I WILL RETURN!

THIS WAY... PLEASE



MEANWHILE...

ALERT! ALERT!
PRISONER ESCAPING!
ALL UNITS TO
CENTRAL!

WE OBEY!

UHHH...

WITH VERY UNIQUE
PROPERTIES.



DOCTOR... HOW
COME WE'RE STILL
ALIVE?

WE HUNG
ON, PERI...

BY A THREAD!
OR RATHER, BY A
LENGTH OF DALEKANIMUM
WIRE! TERRIBLY
EXPENSIVE STUFF...



I WON THIS IN
A HAND OF POKER WITH
FROBISHER. NOW-- WE
HAVE AN APPOINTMENT
TO KEEP...



BUT AREN'T WE GOING TO MEET MORE DALEKS?

OF COURSE NOT! THE POWER OF THEIR BLASTS WAS CHANNLED INTO THE SKARO COMPUTER NET, SWITCHING OFF THEIR SECURITY DEFENSE PROGRAMS AND LETTING IN ONE OF MY OWN...

AND THAT SHOULD GIVE THEM MORE THAN ENOUGH TO THINK ABOUT FOR AT LEAST FIVE MINUTES.

I ACCEPT.

AHHH... DAVROS-- HELLO THERE!

DOCTOR! CAN IT BE THAT THIS IS YOUR DOING? ARE YOU RESCUING ME?

PERHAPS...

DOCTOR, NO! YOU CAN'T!

THE DALEKS SHOULD BURN THROUGH TO HERE IN FOUR MINUTES. OF COURSE, IF YOU HAD AN INFINITELY POWERFUL WEAPON LIKE, SAY, THE HAND OF OMEGA, YOU MIGHT HOLD THEM OFF...

BUT ONLY I KNOW WHERE THAT IS...

DO YOU PROPOSE... AN ALLIANCE? WITH THIS HAND OF OMEGA—

NO. BUT I WILL OFFER YOU A PLACE TO HIDE. THREE MINUTES.

DOCTOR, WHY ARE YOU HELPING A... THING LIKE THAT?

BECAUSE OF A DEBT TO THE FUTURE, A PLAN THAT I WON'T LIVE TO SEE THE COMPLETION OF... WELL, NOT IN THIS BODY, ANYWAY. NOW, INTO THE TARDIS, BEFORE THE DALEKS SHUT UP THE BOOK OF ALL YOUR DAYS TOO!

VWORP
VWORP

SCH-TOOM

THE PRISONER HAS ESCAPED! ESCAPED! ESCAPED!

IN THE COURT ROOM--

DAVROS CONSORTS
WITH KA FARIQ GATRI!
THE DOCTOR! HE
IS A TRAITOR TO
THE DALEKS!

THE DAMAGE FROM
THE ASTEROID HAS
BEEN DEALT WITH. A
SMALL PLASMA
ENGINE WAS FOUND
IN THE DEBRIS OF
THAL MANUFACTURE...

WE WILL HAVE REVENGE
ON BOTH DAVROS AND THE
DOCTOR! WE WILL USE
THE DALEKS' OTHER
GREATEST ENEMY TO
DESTROY THEM!

THE HUMAN,
ABSLOM
DAAK!

WE
HAVE BEEN
TRICKED!

BUT ABSLOM DAAK IS DEAD!
HE WAS KILLED DESTROYING
THE DEATHWHEEL IN THE ORBIT
OF THE PLANET HELL.*

* DOCTOR WHO
MAGAZINE
#155 - JOHN

NO... DAAK IS NOT DEAD...
DAAK WILL NOT DIE...
UNTIL HE AND THE
DOCTOR HAVE BOTH
BEEN EXTERMINATED!

EXTERMINATE!
EXTERMINATE!
EXTERMINATE!

NEXT: DAAK - BACK
FROM THE DEAD?!

What the PAPERS SAID



In 1983, it seemed the BBC would go to any length to celebrate *Doctor Who's* Twentieth Anniversary. Or to Wales, at least. "I've been half way up a Welsh mountain in stiletto heels trying to save the universe," complained the long-suffering Janet Fielding who, as Tegan, had already forgone thermal underwear the previous year to comply with producer John Nathan-Turner's wish to show viewers "lots of leg."

Uncomfortable actresses notwithstanding, the anniversary year was an exceptional one for *Doctor Who's* fortunes. The celebrations began on 3rd January, as Season Twenty opened with *Arc of Infinity*. This was the first of the year's stories to include an element of well-deserved nostalgia. Unsurprisingly though, the tabloid press had other things on their minds. "Television's most famous time traveller reaches his twentieth birthday this year – and the saga celebrates with a sexier image." Tony Pratt was the man doing *The Daily Mirror's* leg work. "Nyssa (Sarah Sutton) discards her sensible trousers to show off more of her legs, while Tegan (Janet Fielding) gets out of uniform and into a strange outfit consisting of frilly drawers and a lacy corset-type top. Only Peter Davison, as *Dr. Who*, will remain unchanged in his sporty cricket jumper and straw hat. And he insists the Doctor won't be tempted off the straight and narrow by the new look of his partners. He says: 'The audience has to believe that men and women can be close friends without sex.'"

While it was clearly a case of 'No sex please – we're Time Lords', this didn't stop *The Daily Mirror* probing some of the show's guest stars. On 1st March, Kenneth Hughes swashed his buckle with the cast of *Enlightenment*. "Lynda Baron

has been reading up on women pirates. 'They were terrifying,' she says. 'Every bit as wild and wicked as their crew and bare chested with it.'

"Lynda, lately the cuddly nurse Gladys Emmanuel in *Open All Hours*, is a pirate captain in the new four-part adventure of *Dr. Who* (BBC-1, 6.55). 'But fully dressed,' she says. 'We've based what I wear on old prints. Women buccaneers were extravagantly dressed and always wore the best hand-made boots, probably stolen.'

"Lynda says: 'People do expect me to be jolly and rotund but frankly, I'm not as big as Nurse Gladys' navy-blue mac might lead you to think. I am not a bit like her, or your average district nurse or, come to that, your average pirate.'"

Some of 1982's biggest struggles had been to win the British press over to the

new Doctor, and the programme's new time-slot: On 4th March 1983 it seemed that at least one of the problems was resolved. "Peter Davison deserves an intergalactic acting award for adding new dimensions to *Doctor Who*," proclaimed *The Daily Star's* Stafford Hildred. "Tom Baker was a hard act to follow, but with his pyjama trousers and air of permanent surprise, Peter has done it. The sci-fi series is as entertaining as ever, and I understand the Daleks will be returning in the special anniversary adventure being recorded for November. But a really great move for the Time Lord would be a switch back to Saturday nights. . ."

In April the BBC attempted to keep over seventy thousand people happy at their Twentieth Anniversary convention; *The Doctor Who Celebration: Twenty Years of a Time Lord*. The event was held in the grounds of Longleat House over the Easter bank holiday weekend. Four Doctors, nine companions, a charity auction, and numerous exhibits and displays kept the crowds amused. However, *The Daily Mail's* Gill Swain had something of a struggle keeping an appointment with a "Doctor who has waiting room only."

"*Doctor Who* faced his biggest space problem at Longleat yesterday. Fans of the BBC's superhero packed tents at the stately home for Britain's first *Doctor Who* Convention. While silver Cybermen costumes and Tardis props went under the hammer, hundreds of disappointed families had to be turned away. And the message for today's repeat performance is: If you haven't got a ticket, there's no guarantee you will get in."

Apparently, as Mrs J.M. Foster of Dunstable discovered, even having a ticket was no guarantee you could get in. On 8th April *The Daily Mail* printed her letter of complaint under the headline "What a hopeless *Who* do!"

"The BBC's *Dr Who* convention was an organisational disgrace," she exclaimed. "My family arrived shortly after it opened on Easter Sunday. After viewing one exhibit we emerged to find it impossible to get into any of the others as the exhibition was totally overwhelmed. Concerned for our small children, and on promise of re-entry, we returned to our car for a short break. Less than two hours after opening, ticket sales were cancelled for the day and re-entry was only possible by joining a long ▶

The Doctor (Peter Davison) confronts the Castellan (Paul Jerricho), Chancellor Flavia (Dinah Sheridan) and Lord President Borusa (Philip Latham) in *The Five Doctors*. Photo © BBC Video



queue of frustrated visitors. Any reasonably intelligent person could see the ground space allocated was wholly inadequate and for the BBC to say they were taken by surprise at the size of the crowd was incredible. The embarrassed faces of the BBC staff we spoke to confirmed that advance ticket sales alone substantiated the figures you reported. The day cost us £15 in petrol, £1 parking (to the Marquis of Bath), £12 tickets. The time, effort and disappointment was even greater."

Nicola Bryant had waited even longer to see the Doctor. She had first predicted to her family that she would be cast in the programme in 1974. Nine years later, on 5th July 1983, her prediction came true. The results of a memorable photocall marking the event appeared in a number of newspapers including *The Daily Mirror*. "Unknown actress Nicola Bryant has landed the TV rôle of *Dr. Who's* 25th assistant." Louise Montgomery also reported that: "Nicola, 21, who has only just finished drama school, will be the Doctor's first American companion and will be named Perpugilliam - Peri for short."

"She will take over from Tegan - actress Janet Fielding - whose fate is a secret, in the new series next year after a brief return of the old enemies the Daleks. That's a relief for Nicola, who was 'scared silly' of the robots as a child."

When Janet Fielding left she presumably took her thermal underwear with her. John Nathan-Turner told reporters that Nicola would "often be wearing leotards and bikinis. A lot of dads watch *Doctor Who* and I'm sure they will like Nicola." A later photo session with Nicola revealed a daring leopard-skin bikini, and the accompanying text revealed her true nationality. "Nicola Bryant is the new girl in the life of *Dr Who*," noted *The Sun*. "It's a dream come true," says the 22-year-old engineer's daughter from Putney, London. "It's my first acting job and I still can't believe it."

Like Nicola, Peter Davison had a prediction of his own to fulfill. On entering the series, he allowed himself three years in the rôle of the Doctor, and on 28th July he announced it was time to go. Despite not having made such a memorable impression on the press as Tom Baker, Davison's departure merited just as much coverage. And just the same wild rumours.

"Peter to quit - now BBC hunt for lady Doctor," declared *The Daily Express*. "*Doctor Who* is set to make his most sensational transformation ever. Plans are afoot to turn him into a woman. The news broke yesterday as actor Peter Davison announced he would be quitting as the intrepid Doctor when he finishes recording the current BBC TV series due to be screened in January. Peter, the fifth *Dr Who*, took over from Tom Baker nearly two years ago. He had planned from the start to quit after three years. Now BBC chiefs plan to replace him with a woman. Peter Davison said: 'I've been doing this job for three series and enough is enough.'"

Davison's departure was actually against the wishes of John Nathan-Turner, who had wanted him to stay on for at least another year. *The Daily Mail's* Moira Petty suggested, however, that his leaving indicated that all was not well behind-the-scenes. "The BBC's time traveller *Dr Who*



PETER: "Time to go."

Dr Who No 5 to take off

By PATRICIA SMYLLIE

ACTOR Peter Davison is to step down as TV's fifth Dr Who.

Peter, 31, took over the rôle two years ago from Tom Baker.

He is to give up the part when he finishes recording the current series to be screened by the BBC in January.

He said yesterday: "I think it is time to move on to other things."

An immediate hunt for his successor will now be launched by Dr Who producer John Nathan-Turner.

He said: "I'll be looking for someone older than Peter and slightly more eccentric."

is too young and now producers are searching for an older model. Blond Peter Davison, 33, who plays the fifth Doctor, is quitting in January after the next series. Although the adventures of the Time Lord are now shown twice weekly at peak hours, viewing figures have slumped from a one-time high of twenty million to around eight-and-a-half million.

"The sixth *Dr Who* will be appointed within two months and will be seen by viewers next March towards the end of Peter Davison's last season. Yesterday Mr Davison, who found fame as the gentle vet Tristan in *All Creatures Great and Small*, insisted that he was going out of choice. He said: 'There was a danger of becoming stereotyped. And I've always done three years of everything else. It's a nice round figure.' But his youthful approach is not thought to have gone down well with viewers - as the statistics show."

The Sun's Nick Ferrari also sniffed a scandal. "Peter - the sexiest Doctor to date - denied his decision to move on was the result of a backstage bust-up. But as the show's producer John Nathan-Turner launched his search for a new Time Lord, he admitted: 'We want to change the style of the Doctor completely. The new character will be vastly different to Peter. The next Doctor will be older and a little more eccentric. And I'm not ruling out the choice of a lady Doctor.'"

Thus began the silly season. Fleet Street's contenders for the vacant rôle included Brian Blessed, *Game For A Laugh* host Matthew Kelly, astronomer

Patrick Moore, Beryl Reid and Peter Davison's wife, Sandra Dickinson. Perhaps the most unusual suggestion came from James Murray of *The Daily Express*. "My favourite for the job would be the Salvation Army's wonderful Catherine Bramwell-Booth, mature enough at one-hundred to smite all *Doctor Who's* enemies in outer space with the charm of her tongue alone."

While the nation's *Doctor Who* fans trembled at the prospect of some of the more outlandish suggestions, Peter's replacement was announced on 19th August. Colin Baker was best known to *Doctor Who* fans as Commander Maxil in *Arc of Infinity*, but familiar to the public for an equally unpleasant character.

"The man the nation once loved to hate was named as TV's new *Dr Who* yesterday," reported *The Daily Express's* David Wigg on 20th August. "Actor Colin Baker made his name in the BBC series *The Brothers* playing the loathsome Paul Merroney. Now he has come in from the cold to play the much-loved time-travelling Doctor. Colin, who will be the sixth *Dr Who*, is married to actress Marion Wyatt. He has a seven-year old son Tom from his marriage to actress Lisa Goddard."

While sharing Colin Baker's good fortune with us, Mr Wigg also took the opportunity to reveal a former *Doctor Who* writer's apparent bad luck. "*Dr Who's* creator, writer Terry Nation, has gone to California, because he cannot find enough work in Britain, it was revealed yesterday."

The Daily Star, on the other hand, decided to go for a more familiar angle. "Heart-throb actor Colin Baker will be the sexy new *Dr. Who*," decided Pat Codd. "The man who captured the girl's hearts as brutal business man Paul Merroney in *The Brothers* is all set to blast off as the sixth Time Lord. Colin, 40, said last night: '*The Brothers* was seven years ago - and I've still got the tag of Mr Nasty. It will be marvellous playing the Doctor, because he is so eccentric, humorous - and much more like the real me.'"

As the character and costume of the sixth Doctor was devised, anticipation mounted over the anniversary story *The Five Doctors*. The programme which was an institution by its Tenth Anniversary was a part of national folklore by its Twentieth. As such, it was considered fair game for some gentle prodding by David Hewson of *The Times*. On 19th November he claimed that: "only two characteristics of the original remain: its immense popularity and

VILLAIN FROM 'BROTHERS' IS NEW DR WHO

The new *Dr Who* in the BBC-TV series is to be Colin Baker, best known for his rôle as the nasty Paul Merroney in the series "*The Brothers*."

The 40-year-old actor, husband of actress Marion Wyatt, and formerly married to Liza Goddard, is the sixth Doctor, following William Hartnell, Patrick Troughton, Jon Pertwee, Tom Baker and Peter Davison.

the singular ability of the scenery to move every time an actor bumps into it."

On 25th November 1983, *The Five Doctors* was screened and *The Daily Mail* put aside their differences with the show. "Don't worry about the intergalactic plot," they recommended, "just enjoy the reappearance of all those monsters we've grown to know and love!"

A printers' strike of 26th and 27th November put paid to many newspapers being printed on those days and there are resultingly very few reviews of the show itself. However, on 28th November, *The Guardian's* Nancy Banks-Smith paid an affectionate tribute to a programme she had lasting memories of. "A giant ant was wandering around the BBC. 'Are you alright in there?' I called down what I later realised was a leg. The reply has haunted me for 19 years: 'It's work, dear. It's work.' The ant added helpfully that its name was John Scott Martin with no hyphen, then someone took it by the leg and led it gently away.

"I was stunned to see in the credits for *Dr Who's* all-star, twentieth-anniversary special, *The Five Doctors* (BBC-1) that the Dalek was played by John Scott Martin... Mr Scott Martin, as benign a man as ever handed round the plate at matins, is the definitive Dalek."

After paying tribute to the longevity of Mr Scott Martin and the show itself, Ms Banks-Smith concluded that: "It is the children's matinee at the Roxy aspect of *Dr Who* which is so touching."

At *The Sunday Telegraph* however, Philip Purser was not touched. He first expressed his displeasure in 1965 when he condemned the "ramshackle old serial" and the years hadn't mellowed him. "The *Dr Who* special *The Five Doctors* collected together in one neat demonstration all that has become gimcrack and silly in this over-praised institution," he grumbled on 4th December. "In the beginning it had real novelty and enterprise. Within classic children's story-casting (grandfatherly hero, grand-daughterly heroine) it buzzed off on adventures in space and time which teased young minds as well as catching young imaginations.

"With Patrick Troughton succeeding William Hartnell, the series probably reached its peak of invention towards the end of the Sixties. I remember a wonderful array of Time Lords when colour first came in; a triumph of bizarre make-up. Thereafter, alas, the effects seemed to get tinier and tinier as doctor succeeded doctor... Still, it was nice to know the good doctor finally was offered immortality."

As Peter Davison's final season began in 1984, Colin Baker continued to attract more press attention than the outgoing Doctor. It took *Resurrection of the Daleks* to return attention back to the programme itself. "Welcome back to the pesky pepperpots" wrote Maureen Paton in *The Daily Express* of 2nd February. "It was rather like meeting old friends again last night when the talking tin-cans reappeared to have yet another go at conquering everything in sight for the latest *Doctor Who* adventure. Familiarity has relieved them of much of their menace, but none of their bizarre comedy value... Even Rula Lenska as a doctor trying to repel the



Who's a lucky doctor, then... Colin Baker with his assistant Nicola Bryant

Colin's the new Dr Who

HEART-THROB actor Colin Baker will be the sexy new Dr. Who.

The man who captured the girl's hearts as brutal business man Paul Merroney in *The Brothers* is all set to blast off as the sixth Time Lord.

Colin, 40, said last night: "The Brothers was seven years ago—and I've still got the tag of Mr. Nasty."

"It will be marvellous playing the Doctor, because he is eccentric, humorous—and much more like the real me." Colin will make Dr.

Story: PAT CODD
Picture: TONY SAPIANC

Who "quirky, witty and unexpected." His companion on his adventures will be gorgeous Nicola Bryant.

Colin has been a Dr. Who fan since the time traveller first appeared on TV. "I was 20 then, so the Doctor is certainly not kids' stuff," he said.

He takes over from the present Doctor, Peter Davison for four episodes before the present series ends.

invading hordes and give anti-war lectures at the same time or ex-*Likely Lad* Rodney Bewes in a dingy spacesuit that looked as if

he'd been down a few extraterrestrial drains couldn't compare with these irascible automatons."

On 17th March *The Scotsman* saw the Peter Davison era out on a more serious note. "*Doctor Who* has recently ditched its young couple and given the Doctor a spritely new wench with whom to travel the bright corridors of Time. The series is now breaking new ground, the feelings in it are of a more adult character. The Doctor, after a long time, is beginning to grow up. For the first time in the whole time I've watched it, it was possible actually to believe that the ageless traveller truly feels anything at all. It may be an error to take him from merely cartoon encounters with venomous tin boxes to seeming real experiences but so far, speaking as an elder, so good."

This was a fitting epitaph to the Fifth Doctor, and an equally fitting tribute to a programme which had not only survived, but thrived for over twenty years. The good will of the press would be a valuable asset in the troubled times ahead.

NB: All spelling and grammatical inaccuracies in quoted passages are as they were in the original reports.

Marcus Hearn



Naked truth about a new Miss Who

DR. WHO'S new girl, 22-year-old actress NICOLA BRYANT, (above) makes a dramatic first appearance tonight. She is saved from drowning.

Phew! However, the filming of this incident last October on the Canary island of Lanzarote turned out to be a wonderfully dotty introduction for young Nicola to the world of screen make-believe.

The cameras, lights and equipment were all perched on a high cliff in preparation for the scene. ACTION.

Miss Bryant thrashed about in the sea below, screaming for help.

Not far away at a nudist beach a lithe young German tourist, blond and fit as a Panzer lieutenant, heard the appalling sounds and dived in.

On arriving alongside the actress the naked youth was thanked politely and told to leave. The humiliated lad swam away slowly, pausing only to raise two fingers spread in eloquent defiance towards the camera team. And who can blame him?



Photo © BBC

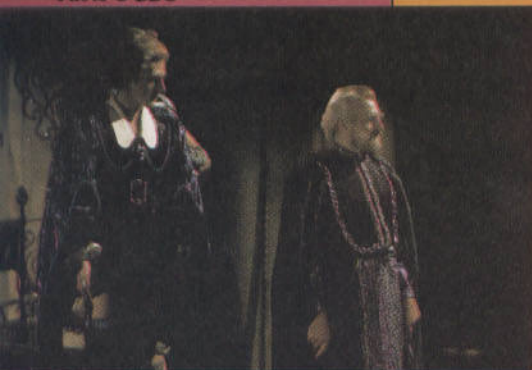


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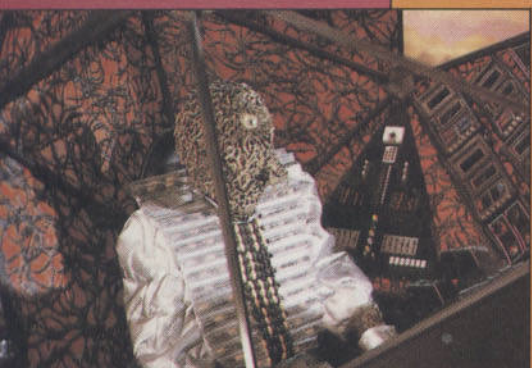


Photo © BBC Video



FAITH & DESTINY

As the BBC prepare to release *Image of the Fendahl* onto home video, Philip MacDonald takes a look at the many alien races who have influenced mankind's religion, philosophy and destiny.

From the Doctor's Buddha-like journey to confront his fear and emerge a new man on Metebelis Three to Magnus Greel's posing as a Chinese deity, *Doctor Who* has always concerned itself to a lesser or greater extent with the implications of religious ideologies.

Explorations of specific religions are rare in *Doctor Who* – perhaps unsurprisingly, since religious institutions are easily offended. Only *Kinda* offers the chance to study religion in any depth, although the story's buddhist undercurrents are mixed with a few traditional Christian metaphors; the snake, paradise

and the Doctor and Todd alone with the apple, like Adam and Eve. It is widely known that *The Day God Went Mad* was re-titled *The Face of Evil* for just this reason, while *The Crusade* was removed from the programme's first overseas sales package to Arab states, despite its less than flattering portrayal of Richard the Lionheart, and its representation of Saladin as a humane man of words. The immediately religious implications of the crusades are all but sidestepped in both this story and in *The King's Demons*, concentrating instead on the ethics of war in the name of God. This is something which arises again in *The Massacre*, which

considers the political reasons for the Medicis' Huguenot purge.

FAITH

The concept that religious faith can be cynically manipulated and used as a powerful tool is common in *Doctor Who*. As early as *An Unearthly Child* and *The Aztecs* we see influential figures in societies attempting to suppress or control the identity of their Gods – be it Old Mother and Orb, or Tlotoxl and Yetaxa. *Doctor Who* has a long tradition of presenting wily high priests who manipulate their people's superstitious beliefs for political ends, among them Hepesh in *the Curse of Peladon*, who uses Aggedor to spread terror in much the same way that Eckersley uses technological trickery to conjure up Aggedor's spirit in that story's sequel *The Monster of Peladon*. Later the Doctor encountered Hieronymous in *The Masque of Mandragora*, who at the story's outset is poised between cynicism (backing up his faked prophecies of death by poisoning those for whom it has been decreed) and genuine belief in the pagan god Demos. In *The Power of Kroll* Varlik, the Swampie high priest, dresses up as Kroll to terrorise Romana in a sacrificial ceremony to propitiate a god that the tribe has not seen for centuries – a political manoeuvre to strengthen the faith of the Swampie warriors on the eve of battle. The real Kroll is a creature incapable of discriminating between Swampies, humans and, in the Doctor's words, "half an acre of dandelion and burdock", and while Varlik comes to recognise the falsity of his people's religion, the Swampie chieftain Ranquin clings onto his faith and pays with his life.

This rather negative view of religion – that it is just so much mumbo-jumbo to be rationalised and explained by the enlightened scientific perspective of the Doctor – is another recurring feature in *Doctor Who*. In *Meglos*, for example, the Dodecahedron worshipped by the Deons is nothing more than a piece of technology, and the Deons' influence on the planet's progress is interpreted as retrogressive compared with that of the scientific Savants, who lead the way forward at the story's conclusion.

A far more delicate treatment of the same concept is seen in *Planet of Fire*'s Timanov. Desperate to uphold the faith in his god Logar against a tide of atheism, Timanov is the last bastion of the old order on Sarn. The difference between his character and that of Ranquin or Lexa, the Deon leader, is that we are left in no doubt that he has an absolute, unquestioning faith in the existence and benevolence of his god. Moreover, the viewer is allowed to sympathise with his viewpoint rather than consider him merely primitive. While ultimately Timanov may be wrong in his interpretation of the material universe – Logar is not a god, but a man in a Trion radiation suit – he is nonetheless absolutely right about the social importance of his faith. Ultimately, however, Timanov is inflexible, incapable of reassessing the implications of his faith, and chooses to remain on Sarn to die in the volcanic inferno. His last words, "Logar is everywhere; he cares for the faithful," give him a dignity in the face of death and disillusion which commands our respect.



In *Kinda* the Doctor (Peter Davison) and Adric (Matthew Waterhouse) find themselves on Deva Loka with Todd (Nerys Hughes) and some docile locals. Photo © BBC

But still he is wrong, and the hero of the piece is unquestionably the scientifically inquisitive Amyand who leads his people to a new life on Trion. Their opposition is very similar to that between Tomas and Neeva in *The Face of Evil*, a story which explores the politics of religion – and the distinction between religious faith and religious mania – more deeply than perhaps any other. Like Timanov, Neeva is confronted with a crisis of faith as he discovers that Xoanon is *not* a god but an insane computer; however from the very beginning of the story there is the hint that Neeva knows this all along and is content to use his position as Xoanon's spokesman to dominate the Sevateem tribe. Leela, cast out from the tribe for claiming that Xoanon does not exist, is perceived by the Sevateem as a blasphemer, but she is an even greater threat to Neeva because she speaks what he already suspects to be true.

Like Timanov and Ranquin, Neeva is the victim of a supernatural misinterpretation of a natural series of events. It is this concept which provides the mainstay of another enduring strand of *Doctor Who*: the superstitious reinterpretation of alien visits to Earth during humanity's primal past – the alien races who have shaped

mankind's destiny, and in the process have become its gods.

THE SHAPERS

A number of storylines in the Pertwee era subscribe to the theory, popularised at the time by the bestselling (and now self-discredited) books of Erich von Daniken, that Earth was visited by alien superbeings during prehistory. Daniken's writings tend to concentrate on the lost civilisations of South America, postulating theories that the mysterious lines gouged by ancient man into the Nazca desert in Peru were actually landing-strips for alien spacecraft, and so on. In the same way it is suggested by the Doctor in *Death to the Daleks* that the Exxilons had visited the Peruvian Incas in about 1000 BC and had left behind traces of their iconography and architecture.

A visitation some one hundred thousand years earlier which had a far more lasting influence was that of the Dæmons. Interfering with our planet's natural progress to the extent of helping Homo Sapiens to "kick out Neanderthal Man" – thus causing the eventual extinction of the race which the Doctor had once helped to rediscover fire – the Dæmons left behind them a race memory throughout the planet of powerful, horned creatures, which

Calib (Leslie Schofield), Tomas (Brendan Price) and a bound Leela (Louise Jameson) confront *The Face of Evil* in the form of the Doctor (Tom Baker). Photo © BBC



◀ became associated in most cultures with occultism and the Devil. Again, *Doctor Who* seems to reject the possibility of the supernatural in favour of a scientifically rational explanation – albeit one involving psychic power as a scientific reality – and *The Dæmons*, along with the images of the Devil attributed to the appearance of the alien Malus which visited Earth in *The Awakening*, suggests that our understanding of evil is based not on our inner perceptions but on our external experiences with alien races.

In what is almost a throwaway line in *The Dæmons*, Azal indicates that his race destroyed the lost city of Atlantis as a failed experiment. *The Time Monster* however, offers the explanation that the destruction of the island of Thera in about 1500 BC (identified by the Greek historian and philosopher Plato as the site of Atlantis) was caused by the Master and the Chronovore Kronos, upon whom much of the mythology of the ancient Greeks was based. It was Kronos who created the Minotaur of Cretan legend.

A similar explication of human religious culture is seen in *Pyramids of Mars*, in which we discover that ancient Egypt became the final battleground between the Osirians Horus and Sutekh the Destroyer. Sutekh was imprisoned in a pyramid and the Osirians disappeared into myth and legend, leaving behind them the religious icons (pyramids, sarcophagi, mummification and so on) and the gods of ancient Egypt. Interestingly, the Doctor suggests that other human names for Sutekh are Satan and Sadok (names for the Devil from other cultures), while in *The Dæmons* he indicates that a horned Egyptian god is an image of Azal. It seems that the influence of both races was widely felt.

Another visitor to ancient Egypt was one of the splinters of Scaroth, last of the Jagaroth, scattered in twelve identities across different periods of the planet's history. Unlike the Dæmons, who took a scientific interest in the development of mankind, or the Osirians, who left traces of their culture on Earth entirely by accident, Scaroth cynically manipulated humanity to achieve his own ends. Judging by the scroll found in his Paris chateau, his ancient Egyptian splinter capitalised upon his alien appearance to become a god. Other splinters of Scaroth seen when he communicates with his other selves include representatives of the two great classical cultures, Rome and Greece, and at another point Scaroth claims to have "caused the pyramids to be built, the heavens to be mapped, invented the first wheel, shown the true use of fire – brought up a whole race from nothing" to save his own race. Thus as well as being one of the most powerful alien influences on human development, he also appeared one of the most egotistical and self-obsessed, even if his claims are true.

TECHNOLOGY

Arriving on Earth in about 3000 BC, and manipulating the superstitious reaction of the humans with whom she made contact was Cessair of Diplos. An alien criminal who had escaped her prison camp, leaving it stranded in a hyperspace orbit above Earth, she was accompanied by three Ogri, blood-sucking silicon creatures from the planet Ogros. She assumed the



Scaroth (Julian Glover) poses as Captain Tancredi in Renaissance Italy to try and persuade Leonardo da Vinci to

identity of a number of deities in pagan Britain, foremost of which was the Cailleach, a druidic goddess, although it is unknown whether the presence of the Ogri and Cessair's technology influenced the widespread construction of stone circles with astrological significance in Western Europe, or whether she merely blended in with a culture which was already active. It seems certain however that she encouraged Neolithic man to worship her as a protective measure, so once again, *Doctor Who* in *The Stones of Blood* takes it upon itself to "explain" superstition in a scientifically rationalised manner.

Another major influence on primal man – long before Cessair, the Dæmons and the Osirians – were the sentient reptiles which dominated the Earth between about seventy million and sixty-five million BC. According to *Doctor Who* and *The Silurians*, then later *The Sea Devils* and *Warriors of the Deep's* version of events, primates had also evolved by this time. The Silurians and their marine cousins the Sea Devils treated the primitive apes as pests, and exterminated them with germ-warfare technology. The Silurians left their mark implanted deep within the human psyche, as the Doctor discovered in the late Twentieth century. Contact with the Silurians seemed to trigger off a primaevial race-memory which – mentally at least – transformed civilised human beings into paleolithic cavemen. The theme is

explored at greater length in Malcolm Hulke's novelisation of *The Silurians*, retitled *Doctor Who and the Cave Monsters*, in which the Doctor connects such transformations – with the psychologist Carl Jung's theory of "the sleeping unconscious" – to the reason why salmon swim upstream to breed and dogs walk round in circles before settling down to sleep.

Taking the ideas in *The Dæmons* a step further, *Image of the Fendahl* suggests not only that man's evolution has been fundamentally affected by an alien presence, but also that human evolution has been engineered for one purpose only – to bring about the ultimate manifestation of the Fendahl. To this end the entity has seeded itself in selected blood-lines, so that, as the aptly-named Fendelman finally realises as he reaches his terrible destiny, "mankind has been used". Like Scaroth, the Fendahl pushed human evolution forwards and in different directions merely to achieve its own ends and, as in *The Dæmons*, the traces it has left behind in the human subconscious are closely identified with black magic, even to the extent that the Fendhaleen are susceptible to rock-salt, which the Doctor theorises is the origin of the superstition of throwing salt over one's shoulder to bring good luck.

The Fendahl arrived on Earth about twelve million years ago – a mere wink of an eye compared with the length of time



paint a handful of Mona Lisas in *City of Death*.

that Earth has been inhabited by the oldest and greatest evil of all, the bodiless creation known as Fenric. According to the Doctor, Fenric was brought into existence at the dawn of time and has been influencing the human race ever since. Like the Fendahl, Fenric has its human pawns – the Wolves of Fenric. The implication given in *The Curse of Fenric* is that any number of the Doctor's past foes may have been Wolves, and that their number certainly included Lady Peinforte in *Silver Nemesis*. Given the similarity between the names, the motives and the methods of Fenric and the Fendahl, it is tempting to suppose that they might in some way be connected.

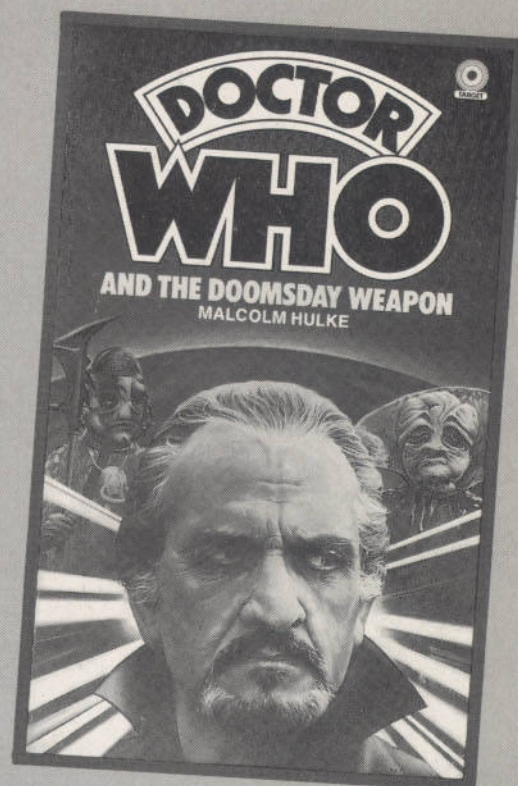
In *The Curse of Fenric* we see a rare occasion on which *Doctor Who* seems to suggest that religion is more than just primitive ritual. Faith, and not just the crucifix which represents it, is seen actually to work in warding off the unholy Haemovores, and it is the Reverend Wainwright's lack of faith which defeats him. Nonetheless, it is not specifically belief in the Christian (or any other) God, but the act of faith itself, which succeeds in banishing Fenric – Sorin is protected by his belief in the Russian Revolution and Ace, ultimately, by her belief in her mother.

This is an unusual suggestion for a programme which so frequently represents religion as a symptom of intellectual primitivism and social decline – in stories

like *The Face of Evil*, *Death to the Daleks*, *Colony in Space*, *Underworld* and *The Mysterious Planet* we see how the trappings of great technological civilisations become the objects of worship and superstitious fear as those civilisations decline into barbarism. In other instances, such as *The Masque of Mandragora* and *The Ribos Operation*, paganism and religion are seen as backward in the face of its enlightened opponents such as Giuliano and Binro the Heretic, who we know unequivocally to be in the right.

Does *Doctor Who*, with its habit of explaining away our entire religious subculture in terms of alien visitations (while persistently avoiding direct reference to major world religions), reject the validity of religion out of hand? Perhaps oddly, the answer is no. While societies which manipulate religion to oppress their people are seen as corrupt, the genuine, essential ethics of religious beliefs are inextricably incorporated into the programme's heart. In *The Time Monster*, the Doctor explains to Jo how, Buddhist-style, his Time Lord mentor showed him the beauty and perfection of life in a single flower. In *Doctor Who and the Doomsday Weapon*, Malcolm Hulke's novelisation of *Colony in Space*, we see the Doctor presiding over a makeshift funeral for the murdered Leeson family during which he explains to Ashe, the colonists' leader, about the social and emotional importance of such rituals. Later in the novelisation we encounter Ashe lying in his bed reading "something written thousands of years ago... It contained four versions of a story about a man who sacrificed his own life for the sake of others. It was this part of the book that most interested Ashe because it was so difficult to understand. Why, he asked himself, should anyone willingly give his own life for other people?" Hulke allows

Ashe this private moment before commencing on the sequence of events which culminate in Ashe sacrificing himself to save the lives of the other colonists. The



message is clear. Whichever god we believe in, or if we do not believe in any god at all, the meaning of such stories as the Doctor's journey up the mountain and Ashe's self-sacrifice carry our essential human faith into the future and into the stars.

Timanov (Peter Wyngarde), whose beliefs in Logar cost him his life but not his dignity in *Planet of Fire*. Photo © BBC



RETURN TO DEVIL'S END



On the 7th October 1992, history repeated itself. It all happened so simply; there were no time loops and no temporal tautologies. I stood quietly in the centre of the Wiltshire village known as Aldbourne and as I looked away from the cross at the centre of the village green, I saw a tall, strangely familiar man walking towards me, followed by a group of figures that belonged in childhood memories. He walked with purpose; a mop of white unruly hair crowning a proud face, his cape blowing in the wind revealing a perfect velvet smoking jacket beneath. As they

approached me I suddenly realised that I was witnessing the *Return to Devil's End*.

Rumours had abounded for many years that the Doctor, and his trusted friends from UNIT, would return to re-live the excitement caused by Professor Horner and the Master in the 1971 classic *The Dæmons*. Keith Barnfather of Reeltime Pictures steered his production team through two days of filming as they recorded the re-union of the Seventies *Who* regulars in Devil's End. I call it Devil's End rather than Aldbourne because, for all present, when the team re-visited the

village, their own particular brand of magic seemed to transform the village into a place of fantasy.

I detected slight tension in the air. The crew and the actors were all uncertain; could they recapture the magic of *Doctor Who*? Aldbourne seemed to respond empathically, adopting a personality dependent upon the mood of the people in its grasp. As the day began, the weather was uncertain and changeable. As the success of *Return* became apparent, the Dæmons apparently smiled upon us, bathing us in perfect sunshine. I cast my

mind back to director Christopher Barry's comments, documented in some long distant interview, about freak weather in Aldbourne. The conclusion that this village had a will of its own seemed inescapable.

Barry proved to be a very humble man and talked with great honesty about the shooting of *The Dæmons*. He remembered the problems involved with landing the UNIT helicopter on the village green: overhead telephone wires had to be removed with the help of the General Post Office, meaning that the villagers really had been cut-off from the outside world! He also remembered the Headington Quarry men, who performed the morris dancing on the programme. Whilst they certainly knew how to enjoy themselves, he said that he was not sure whether they were altogether sane! Much of the filming involving Christopher Barry's reminiscences took place at a barrow not far from the village green, better known to *Who* fans as the Devil's Hump. The Reeltime team also recorded footage at the old airfield (now Membury Service station, just off the M4 motorway), where a lot of the action for *The Dæmons* as filmed.

ENTER UNIT

Richard Franklin (Captain Mike Yates) demonstrated an unerring ability to know exactly where every camera in the village was and when to be stood in front of it! He rallied with the others, clearly relishing in the self-indulgent atmosphere. Franklin felt strongly about the quality of *The Dæmons*, stating that Mike Yates had some of the best scenes of his whole UNIT career in that story. Therefore he expressed his delight at being asked to take part in this special video project. Franklin feels that Reeltime producer Keith Barnfather was the catalyst for the project and managed to exert his influence subtly. Whenever a shot was being filmed Barnfather would disappear from view, but you could sense his presence, watching everything. As soon as he felt direction was needed he would re-appear and all would be well. Barnfather has tried for many years to make *Return to Devil's End* a reality. In 1992 *The Dæmons* was restored to colour and returned to its grateful admirers in a blaze of publicity, twenty-one years after it was recorded, and so riding on this high *Return to Devil's End* has become a "hot property".

The day of filming was handled very carefully, and while maintaining a relaxed atmosphere, a lot of material was recorded. Helping Keith was Mark Ayres, one of *Doctor Who*'s incidental musicians during the McCoy era. He acted as sound recordist on the shoot, and has provided the music score for the video release.

Nicholas Courtney was the living spirit of the Brigadier; often calling Jon Pertwee "Doctor", just to cause a reaction, or maybe it was a Freudian slip! Benton snapped to attention whenever "The Brig" called and Yates knew exactly who was "Greyhound Leader".

Words cannot adequately describe John Levene. Having flown over from California, where he is now an executive producer on a Hollywood show, he glowed with the opportunity of reliving his memories of Benton. Many millions of words were uttered by Levene that day, but one sentence proved his love of his co-stars and *Doctor Who* itself. He said, "This



Presenter Nicholas Briggs puts the cast through their paces. Photo © ARAB

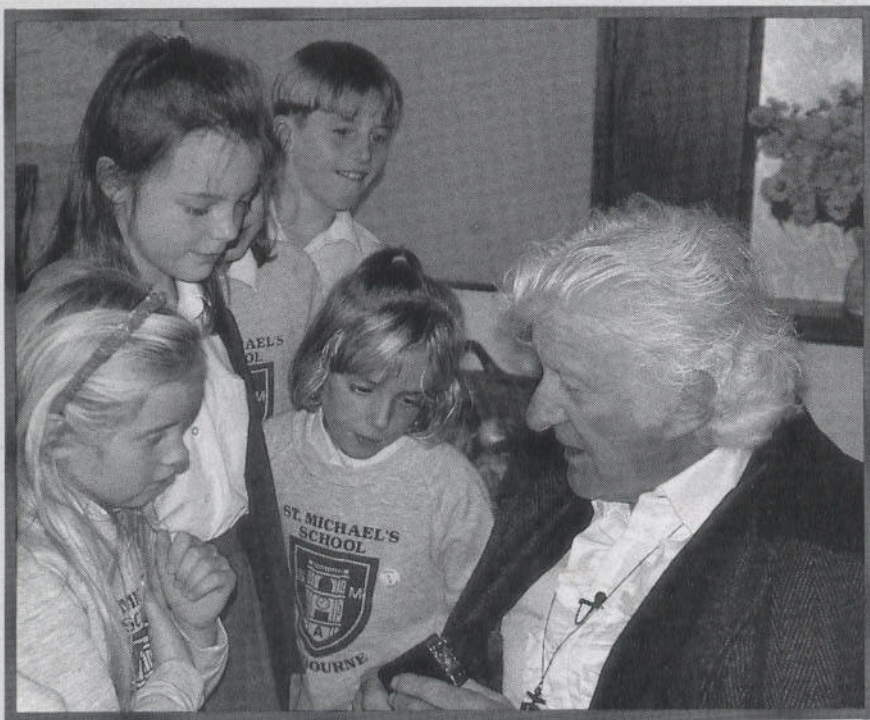
is unique, it's wonderful! Enjoy it, because nothing like this will ever happen again!" He was absolutely right, the atmosphere was electric, nothing could prevent *Return to Devil's End* from touching the hearts of everyone involved.

Who else but regular *Myth Makers* presenter Nicholas Briggs could handle such a group of *Doctor Who* luminaries on camera? Nick guided the stars through their memories, as they looked through a *This is your Life* style book of photographs. Some of the cast had expressed their fears that they might remember very little about the making of *The Dæmons*, but one glance at the photographs soon brought the stories flooding out. Briggs did an excellent impression of Eammon Andrews as he helped the stars to bedazzle the camera with their stories.

The day was full of whimsy as one event after another made Aldbourne seem more like a *Doctor Who* Disneyland than a small Wiltshire village. In the afternoon, Jon Pertwee talked on a one-to-one basis to Nick Briggs; revealing his own unusual insights into the pleasures and pains of making *Doctor Who* in the Seventies. He talked about his enjoyment of the menacing gargoyle Bok, citing it as one of his favourite monsters and spoke of his delight at being allowed to ride a motorbike. He also expressed sadness that Katy Manning could not make it back from her home in Australia to Aldborne to take part in all of the fun. As he talked, the village children were walking past on their way home from school. Pertwee waved at them, sharing their obvious enthusiasm for his sudden return to Devil's End.

The UNIT crew reunited in Aldbourne. Photo © ARAB





Jon Pertwee proves popular with the local schoolchildren. Photo © ARAB

MEMORIES

To further the spirit of reunion, Pertwee agreed to have tea with a lady who lived in the village. They had, it turned out, shared tea and cakes twenty-one years earlier during the filming of *The Dæmons*. In fact,

the lady actually appeared in a scene in Episode Four, so being a completist Keith Barnfather interviewed her for the video.

One event which will not be appearing in the video is Jon Pertwee's school trip. John Levene had organised the trip on the request of an anxious mum who feared that

her children would miss the chance to see the Doctor "in the flesh". Here was a man whose time as the Doctor had been incredibly successful; twenty years ago every school child would have recognised Jon as the Doctor. Now however, all of those children are adults and many have children of their own. Jon Pertwee walking into a school full of pre-teenage children, dressed as the Doctor – a character he played probably before they were born, might not have seemed a good idea. But that is exactly what he did and the results were stunning. The Headmaster announced "Here is *Doctor Who*" and that was the cue for mass adoration. It became apparent that the children knew the Third Doctor from the recently repeated story *The Sea Devils* and had clearly been fed, perhaps since birth, a steady diet of Pertwee classics on video! John Levene smiled knowingly throughout the proceedings, his faith in Pertwee's magic fully intact.

Those of us who watched the recording of this video were lost in a haze of nostalgia, reliving our childhoods, watching our heroes in action one last time. Leaving *Devil's End* was a painful task. Not because of a heat barrier (fortunately I had fitted the car with a dio-thermic heat exchanger!) but because it felt as though I was leaving old friends behind me. Still, I knew that I would see them again soon. After all they would be back where they belong, on the television screens – be it repeats or home videos – fighting *The Dæmons*.

Austen Atkinson-Broadbelt



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.....

2: What is the real name of the village where the story was filmed?

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GENESIS of the DALEKS

"Daleks!!" "Daleks... Tell me more," says the Doctor, echoing the intense, excited curiosity of a thirteen-year-old Nick Briggs in 1975. I was existing in the luxury of another great Dalek era, in which it seemed that there would be one Dalek story per year forever. I was to be bitterly disappointed on two counts.

You can never really get enough of *Genesis of the Daleks*, so it doesn't really matter that its repeat showing on BBC2 came *after* the BBC Video release of the story. It would have been nice if they could have found something else to show – but you can always rely on *Genesis*... one of the true *Doctor Who* 'greats'.

Odd really, since the pubescent version of myself was appalled by the utter lack of traditional Dalek antics. Here was a lad who had thrilled to the all-exterminating Daleks of *Planet of the Daleks* and *Death to the Daleks*. He wanted more of the same!

However, like all good drama, *Genesis* offered something *different* and unexpected. It was a story *about* Daleks, but they only featured on-screen for a cumulative total of about twenty minutes during the entire six episodes.

Instead, it offered a picture of a world in which the Daleks became possible. The Doctor and his friends fought against the conditions which created the Daleks, but hardly did battle *with* the Daleks at all. It was an intelligent and sophisticated choice

for Terry Nation and Robert Holmes to make. What proportions of the finished product are attributable to one or the other write is unclear – but Nation's story signature is there.

The heroes are cut off from the TARDIS (and, in this case, the Time

Ring), the female companion (Sarah) is separated from the Doctor, in peril from someone horrible who turns out to be a 'good guy' (Sevrin) and a Dalek makes a 'shock' appearance at the end of Part One.

Joining the Dalek in that scene was, of course, Davros. Beautifully played with Hitler-esque 'charm' by Michael Wisher, this character was a devious device for making the Dalek cause articulate. Here was a little devil, in a Dalek-chair, who could be sneaky and clever – only occasionally reverting to monotone Dalek-style barking. He was a complex character who's evil dreams were very nearly thwarted by the Doctor... and it was fitting and dramatically rounded that he should be destroyed by his own creations. Such a pity that he was resurrected in several 'retreads', despite the undeniable production quality of those sequels.

Complementing the excellent script, the production values of *Genesis of the Daleks* are first rate. Naturally limited by *Doctor Who*'s budgetary constrictions, director David Maloney cleverly opened the story with a long, filmed location sequence. The cut to studio video is visually jarring, but by now we're hooked, caught up in the hopes and fears of arguably the most effective on-screen *Who* team.

Feeling his way in the part, Tom Baker was making a wonderful job of playing the Doctor, stylishly assisted by Elisabeth Sladen (whose acting skill always transcended the sexism and mediocrity of some of her dialogue) and Ian Marter (the most endearing and interesting of the male companions). *Genesis of the Daleks* is a ripping, moralistic tale. It may have upset the thirteen-year-old Briggs with its supposed rewriting of Dalek history, but the power of its evil Nazi imagery and political intrigue make it one of *Doctor Who*'s best, if not *the* best of stories for the Daleks themselves.

"Exterminate! Exterminate!"
Faded to black.

Nicholas Briggs

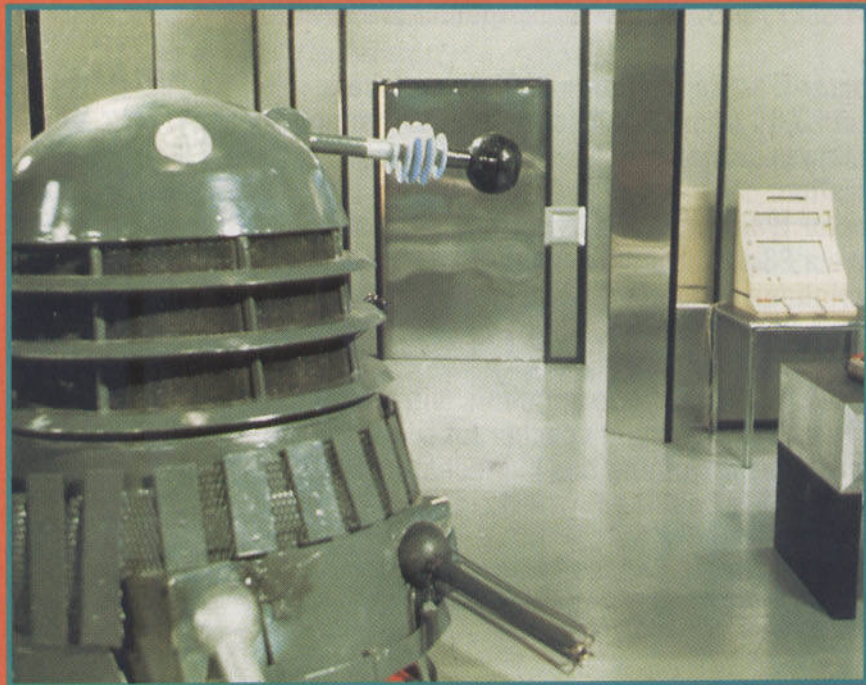


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